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AUGUST

1959

Hobbies

The Magazine For Collectors

JUL 21 1959

UNIVERSITY OF ILLINOIS



Illustrated from the Austin Collection of Eighteenth Century Faience
(See page 73)

LEONA BORGERSON, *Antiques*

WHOLESALE TO ANTIQUE DEALERS



** Just purchased this large, private collection of cut glass. Every piece will be available for sale, but not until AUGUST 25. It is all American cut.*

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West Coast Outlet — Noel Antique Studio, Jackson, Calif.
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Lowell has tourist homes and 2 motels. Come and have a look at our large stock of antiques, priced so that dealers can make a good profit.

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English brass and copper . . . Purple slag . . . Art Glass . . .	of all kinds . . . Epergnes . . . Prs. of Lustres . . . Cloissone
Burmese . . . Cranberry glass . . . Copper lustre . . . Beautiful	. . . Fireplace equipment . . . Dolls . . . Turkey covers . . . Sil-
china . . . Figurines . . . Castor sets . . . Biscuit jars . . . Lamps	ver . . . Pearl handled ware . . . Planters . . . Decorative
	objects of all kinds.

18 miles East of Grand Rapids on M 21; 180 miles from Chicago; 110 miles from South Bend; 130 miles from Detroit.
If you are in the market for a good sized order it will pay you to drive 1000 miles to Lowell.

HOBBIES

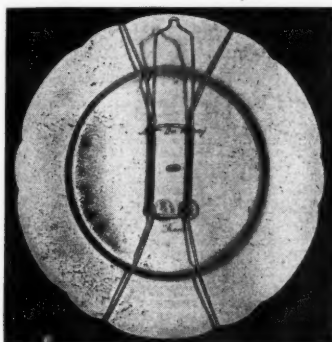
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THE TERRY LINE

Serving the trade for over 20 years

We would rather you buy from your dealer, but if you do not find a dealer in your locality who handles our gadgets or the article that you want, then you may order direct. DEALERS: WRITE FOR WHOLESALE CATALOG.



**TERRY'S DOUBLE
SPRING PLATE
HANGERS**

Made of solid brass wire and two sturdy steel springs. Hangs absolutely flat. Safe. No weights on springs. Nothing exposed on front but four little tips of brass wire. For saucers, cup plates, plates, platters, trays, bowls, plaques.

Sizes: 4", 5", 6", 7", 9" and 11" 30c ea. pp.

Sizes: 12", 13", 15", 50c ea. p.p.

Sizes: 17", 19", 21", 60c ea. p.p.

Hang your cups and saucers on the wall! (C & S hangers not pictured.) Made of brass wire and two springs.

#302-H - Miniature C & S Hanger Fits Saucers 3 3/4" to 4 3/4" 30c ea. pp.

#304-H - Demi-Tasse C & S Hanger Fits Saucers 4 3/4" to 5 3/4" 30c ea. pp.

#305-H - Large C & S Hanger Fits Saucers 5 3/4" to 6 3/4" 30c ea. pp.

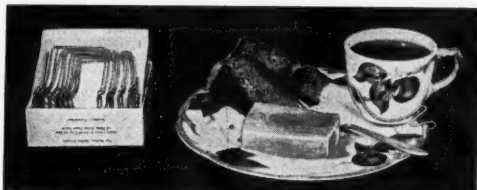


#601 Six rack easel:

Walnut finish wood runners 13" long, wire racks 4" wide, 4" tall. Wires are removable \$1.25

#602 Eight rack easels:

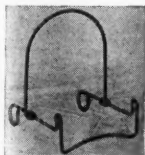
Runners 17" long, wires 8" wide, 6" tall. For button cards, prints, etc. \$1.50



TERRYS TEA-CUP CRADLES:

Holds cup on rim of plate away from food. Allows more room on plate, frees one hand and solves problem of where to set cup. Used for parties, buffet dinners and socials.

Box of 12 \$2.00



COMBINATION EASELS:

The top rest slides backward and forward on the base runners. Adjustable to thin plates or thick bowls.

#506-C 1 3/4" w. 2 1/8" d. 2 3/8" t. 25c

#507-C 2 3/4" w. 3 3/4" d. 4" t. 30c

#508-C 3 3/4" w. 5 3/4" d. 4 3/4" t. 40c

#509-C 5 1/4" w. 6 1/2" d. 7 1/4" t. 50c

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NO C.O.D. ORDERS ACCEPTED. When Ordering - State Which - Write Plainly - Remit with Order

DEALERS: WRITE FOR WHOLESALE CATALOG

1. LG. PLATE & PLATTER EASEL:

Extra heavy twisted wire. Gilt finish. For large plates, platters, bowls, each 50c

2. MEDIUM PLATE EASELS:

Holds saucer, plate or small platter. Heavy smooth wire. Gilt finish. Soldered one piece. Up on legs. Will not rock 25c

3. TINY PLATE EASEL:

Holds butter pats, small plates, saucers, tiles, etc. Smooth wire, gilt finish. Soldered one piece 25c

Small ORNATE PLATE EASEL:
5 1/2" wide, 4 1/4" deep, 4" tall 40c

Lg. ORNATE PLATE EASEL:
7" wide, 6" deep, 5 3/4" tall .. 50c

CUP & SAUCER EASELS:
Twisted galv. wire. Gold gilt finish

#301 Doll 25c

#302 Miniature 25c

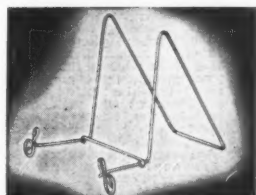
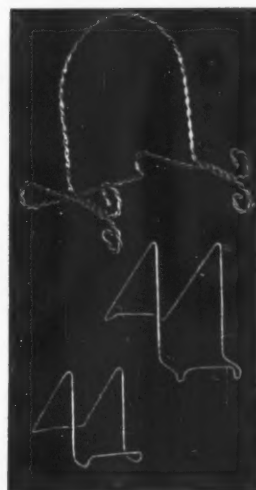
#303 Sm. D.-T. 25c

#304 Demi-tasse 25c

LARGE Cup & Saucer EASEL:

Twisted galv. wire. Gold gilt finish. Holds all large cups and saucers. May also be used for displaying Teapots, Sugar Bowls, etc.

#305 Large C & S easel 25c



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1. Beautiful pair matching blown flint glass WAFFLE AND THUMB PRINT decanters with the original large matching stoppers —\$39.50
2. Exquisite pair SATIN GLASS oval vases, shading from delicate pink to almost red tops, bulbous bases, long graceful necks, with enam. gold black butterflies, flowers, leaves, etc. (may be Webb) 9 1/2" —\$87.50
3. Pair rare white small size pebble coat, poodle dogs, 4 1/2" —\$25.00
4. TEPLITZ CHINA candy cart, beige goat pulling a cart, green wheels, brown harness, 21" long on platform, 8" tall, so cute! —\$21.50
5. MARSEILLES bed spread for large bed, diamond border, floral center, looks like old quilting, 82 by 82, unused from old home —\$16.00
6. Deep ornate square gold leaf frame, 22 by 26, perfect, takes 16 by 20 picture —\$12.00
7. Handsome deep heavy cut glass tankard water pitcher, and 8 matching glasses, pin-wheel pattern —\$30.00
8. EARLY SYMPHONIAN MUSIC BOX, AND 5" DISC RECORDS, burl walnut case, 12 1/2" sq., 7" tall, lovely tone —\$3.00
9. Beautiful sepia pen and ink drawing, a pool in the woods, 18 1/2 by 22 1/2, framed, signed by the artist, Young, 1889 —\$15.00
10. Another very fine sepia pen and ink drawing, bear and cub on tree stump in woods, framed, 15 1/2 by 18 1/2, signed D. S. Young, 1884 —\$12.00
11. Daisy and Button clear glass canoe dish, 8" —\$3.00
12. Pair early Sheffield silver on copper, footed plates, could be old church plates, heavy emb. floral edges, etched centers, 10" lovely —\$27.50
13. LIMOGES china sugar and creamer, red, white roses on white to green, gold handles \$7.50
14. Miniature goat Staffordshire Toby pitcher, 3 1/2" —\$2.50
15. Dainty small footed silver tea set, 3 pots, sugar, creamer, ins. handles, etched design on ball shaped pieces, ball finials, new condition —\$29.50
16. End of Day blown ruffled glass vase, bulbous base, green, white, pink, 7 1/2" —\$5.50
17. Set 3 matching ribbed demitasse cups and sa. (Germany) One pink, one blue, one green, gold handles, all three —\$6.00
18. Swirled silver ball shaped cookie jar, with cover, ornate handles, like new —\$13.50
19. Reed and Barton silver ball shaped butter dish on high lion head feet etched, knife rack, excellent —\$8.50
20. Limoges china cake plate, beautifully decorated, gold emb. edge, pink roses 10 1/2" —\$7.50
21. Small creeping bisque baby elephant, pink and blue baby clothes —\$5.00
22. Beautiful large sky blue heavy Bristol glass vase, 11 1/2" tall, 5 1/4" diameter enam., castle, butterfly, flowers —\$12.00
23. One BIGLER glass wine —\$4.00
24. Pink hand painted oval china sugar, creamer, gold rim bases, and scallop tops, gold handles —\$6.00
25. Pretty hob star cut glass oblong tureen —\$6.00
26. Book, The First Battle, by William Jennings Bryan, a story of the Campaign of 1898 —\$4.50
27. Square deep, plain gold leaf portrait frame, 12 1/2 by 14 1/2, takes 8 by 10 picture, perfect condition —\$8.50
28. ROYAL AUSTRIA TEA SET, pot, sugar, creamer, 4 cups and sa. on round tray 14" beautiful decorations of red, gold, blue, and floral medallions with H.P. cherubs in white panels, gold handles, finials, (Bee) white mark elaborate —\$79.50
29. Wooden Lazy Susan, made of light oak, round top 17" diameter, revolves for serving, has small round china center tray, and 5 curved border dishes of white china, with strawberries, leaves, one missing and one has chip —\$19.50
30. R.B. PRUSSIA, china oval, scalloped salad bowl, calla lily, pattern, green and white 13 x 8 1/2" —\$15.00
31. Set 8 pretty china bone dishes, floral, scalloped —\$9.50
32. ONYX TOP square brass stand, good condition, as found —\$19.00
33. Pretty china bowl and pitcher set, all over brown, floral on white —\$10.00
34. Collectors straight razor, emb. Spring, Summer, Autumn, Winter, brass name plate, original case —\$6.00
35. LIMOGES china cake plate, cut handles, H.P. scattered violets, on pastel tinted base, 10" —\$8.50
36. BELLEEK CHINA ROUND PLAT PLATE, with ruffled curled up edge, gold, H.P. pink wild roses, 10 1/4", unusual, beautiful —\$12.00
37. Deep bell shaped cut glass jelly container, beautifully cut all over brilliant, 6" tall, 5 1/4" diameter —\$10.50
38. Gorgeous cut glass bowl, most lovely cutting ever! Looks like jewels in bottom, 8" diam, 3 1/4" deep —\$18.00
39. Unusual cut glass bowl on shaped base, hob star, very brilliant 8" —\$12.00
40. LIMOGES china juice pitcher, tall, slender, 10", covered with H.P. gold vines —\$8.50
41. Fine H.P. bone china coffee and cake set, has wide yellow gold edged bands, inside cups, and on plates, gold bands outside, 9 cups and 5, 12 plates, all perfect —\$45.00
42. Set 12 most beautiful service plates, 10 1/4", lined roses, violets, roses, asters, each in gold lined panels all around edge, and center, the set —\$45.50
43. Bamboo floor easel, to hold your nicest painting, brass trim, and tip —\$12.50
44. Early walnut single bed, can be used as Youth bed, has spindle sides, one of white, lets down, has pretty head board carved, 4 ft. 8" tall, bed is 4 ft., 4" long and 32" wide, nice side finials, a nice one —\$29.50
45. Iron hanging 3 lamp oil chandelier, complete with student type white china shades, as found —\$25.50
46. Early wall telephone, walnut —\$10.00
47. Ladies early linen duster for auto, small, also deep —\$7.00
48. Iron nut cracker, dog —\$7.00
49. Chinese etched brass tea caddy —\$7.50
50. Huge deep wood butter bowl, would make nice sewing bowl with added legs, 21 inches diameter, 7" deep —\$13.50
51. Large round Indian made and decorated splint sewing basket, cover slips down over, 11" diam —\$10.00
52. Unusual and early walnut chess table, base is 4 small ladies iron high shoes, padded foot rest over this, and chess board table top, good one —\$35.00
53. Lovely china, toddler bowl set, 7 pieces, all over deep blue flowers on white has age line at top of pitcher, no harm —\$19.50
54. Mottoo in, walnut criss cross frame "The leashed me" —\$4.50
55. Elaborate pair tall gold leaf candelabras, 7 candles each, like a leafy tree with gold flowers, leaves etc., on urn pedestal base, 36" tall, decorators items, outstanding —\$89.50
56. Beautiful large ornate gold leaf frame, square, 25 1/2 by 29, takes picture 14 x 17, perfect —\$14.50
57. Set calf skin covered early works, Shakespear, 9 volumes, dated 1897, Munroe and Frances edition, good cond. —\$15.00
58. Orange Carnival glass water set, hob star, 8 glasses, nice luster —\$15.00
59. Tall satin glass perfume bottle, orange with head of Knight, in oval white medallion, with black and gold edge tall stopper, 9" to top —\$7.50
60. One crystal pattern flint ale glass, 4 1/2" honeycomb ale glass —\$3.50
61. Cut glass trumpet shape vase, cut ball in stem, base cut same as top, 16" —\$10.50
62. Cut glass sugar and creamer, hob star, heavy brilliant, base cut also —\$9.50
63. Cut glass plate, signed Hawks, lovely, 7" —\$8.50
64. Very tall pedestal exquisite glass jelly container, with 22K gold leaves inlaid and red strawberries, 8 1/2" tall, 5 1/4" diam. —\$10.00
65. Matched pair very large cut glass bowls, deep, heavy cut, 9" diam., 4" deep, brilliant, perfect —\$29.50
66. China handled saucer candlestick, like ironstone with red ribbed, or threaded edge, 6" —\$5.00
67. Pair single Girondoles, on marble base, complete with star cut prisms, 17" tall —\$39.50
68. Pair Beautiful robins egg blue satin glass vases, bulbous bases with trumpet shaped neck, enam. daisies bleeding hearts, leaves, etc., 10" —\$24.50
69. Handsome brass hanging lamp, pulls up and down, fancy brass frame with silver emb. daisy at each side, glass font, 14" pretty floral shade, complete with old prisms, burnished —\$37.50
70. Childs rare early bamboo turned, maple SHE RATON high chair, rush seat as found —\$19.50
71. Pretty piece cut, similar to log cabin, made of Paisley calicoes, with white, single bed, size 64 x 87, excellent —\$9.50
72. Collection of 25 Art Folders, prints, Public and Private collections in U.S. size 12 by 17 —\$9.50
73. Brown emb. hard rubber daguerrotype case, 6 1/4 by 5, scene, oxen, lady, Knight, horse etc. gold liner removed —\$4.00
74. Lot colored slides, beautiful scenes, (8) in wood frames for moving picture machine —\$7.00
75. Large Chinese blue and white Canton plate, bird in trees —\$9.50
76. Imari plate, red and blue urn pattern, 8" —\$5.50
77. Nice small size spinning wheel with some old flax —\$19.00
78. Beautiful green and white plect cut, blocks with 8 pointed star pattern, finely quilted and bound, size 72 x 88 —\$32.50
79. Set gold band china coffee cups and sa. 12 cups and 9 plates, 8", gold band, D handles —\$19.50
80. Beautiful PRUSSIA CHINA dresser tray in gold, wanted "Swans on Lake" pattern, 11 1/2 x 15 —\$13.00
81. Cute boy doll, bisque head, blond hair, red Buster Brown suit, 16 1/2" —\$15.00
82. Heavy flint glass N.E. Pineapple sugar, 8" —\$13.50
83. Little cranberry glass perfume bottle with enam. blue forget me nots in silver holder, with handles, 4 1/2", clear stopper, as found —\$8.50
84. Stereoscope and 25 views, metal trimmed —\$6.50
85. Beautiful old black onyx large bar brooch, with pendant, set with pearls in gold, and matching pair, ear rings for pierced ears —\$27.50
86. Handsome all brass banquet lamp, ornate scroll base and feet, app. brass trim, burnished, with large ball shade, pale green glass, with shaded rose and darker green, black edged medallions, shade has professional mend in edge, of base, not seen, 36" tall, a show piece —\$42.50
87. Silver syrup pitcher on tray like new —\$8.00
88. Silver ice water or beverage pitcher, new condition —\$10.00
89. Lot old tobacco cards, 250 in all, all types the lot —\$10.00
90. One of the handsomest hall hanging lamps we have ever had! has large honeycomb blue glass shade, melon ribbed, 11" long, 10" diameter, in fine brass holder, with adjustable chains and smoke bell, all in original bright new cond. just taken down from old Victorian mansion —\$75.50
91. Old store hanging lamp, with brass font and tin shade, all original —\$19.00
92. Quantity Haviland china in a bachelor button pattern, blue, pink, scallop gold edge, 8 dinner plates, 1 round covered server, 1 open veg. server, 1 large platter (chip), 1 medium platter, the lot —\$59.50
93. Nice china G.W.W. lamp white to green with big red flowers, matching umbrella shade, has chip in bottom edge, fits down in brass ring, not seen, brass foot, 19" —\$22.50
94. Gorgeous H.P. china, irregular shaped, oval salad bowl, with big bunches purple, green, grapes on amber, cut handles, 14 1/2 by 18 1/2 —\$15.00
95. Large silver oval tray, silver on copper, 18 handles, 18 by 24, Grecian heads on handles, etched center, ribbed edge, very beautiful, very old, excellent condition, 4 low feet —\$55.00
96. ROGERS GROUP, white, "It is so nominated in the Bond" 23" tall —\$15.00
97. Nice pewter 5 bottle castor, emb. Cathedral bottles —\$14.50
98. Pretty 4 bottle salad castor, 4 etched bottles, in fine silver holder —\$12.00
99. Set 6 exquisite LIMOGES china 7 1/2" salad plates, tiny pink roses, blue forget me nots, garland border, with heavy gold emb. —\$12.00
100. Square H.P. china flat nut or Bon Bon dish, green myrtle, leaf sprays with app. green ribbons ties of china and bow knot finial 5 1/4" sq., 1 1/2" deep, unusual piece —\$15.00
101. Beautiful ivory satin GAY NINETEENS, 11" x 14" down, slight train, huge high puffed sleeves, lovely old silk lace trim, white knit slippers —\$25.00
102. Set 6 heavy early Canton china blue and white plates, mum pattern, 9" —\$19.00
103. Childs maple dresser with mirror, painted white, 18" tall —\$7.50
104. SCHOENHUT BABY DOLL, 15 inch as found —\$12.00
105. Haviland china platter with 2 narrow emb. gold bands, 13 1/2 x 10 —\$7.00
106. Pretty purple slag tooth pick or match holder, emb. design, 3" —\$15.00
107. Handsome silver water cooler, tankard in perfect new condition, porcelain lined, ornately etched, on swinging silver holder, one goblet a real beauty —\$19.00
108. Set 6 miniature, signed Stieler, Col. riri, maple frame, 5 1/2 x 4 1/2" —\$25.00
109. Pretty purple slag vase, grape vine feet, emb. grapes 5 1/2" —\$15.00
110. Beautiful lamp made of sacred Rhinoceros horn, with swinging Tiffany glass shade, elk horn base, 33" tall —\$49.50
111. Purple slag spooner, 3 1/2" —\$8.00
112. Fine brass kettle, 11" diameter, 7 1/2" high, burnished —\$15.00
113. Carved ivory monkeys, papa, mama, baby, "Speak, hear, see no evil" 5 1/2" long, cute —\$15.00
114. Lovely Early Worcester vase, ball shaped, narrow neck, orchid, red, yellow flowers, on peach and orange, 5 1/2" —\$15.00
115. Small dainty bisque head doll, (Depose) blond sufficed hair, eyes, plaster jointed body in hand crocheted lace dress, 10" —\$10.00
116. Foot stool, croch mah. sloped sides, 10 1/2 by 14", button feet, tapestry uph. excellent condition —\$12.00
117. Childs early ironstone tea set, pot, sugar, creamer, 4 cups and sa. quaint brown design with child with cat, dog, in brown —\$15.00
118. Set 6 Sterling silver orange spoons, Fleur de Lis, heavy, pretty Initial M, like new —\$16.50
119. Dainty small Rogers silver 3 piece tea set, slender pot open sugar, creamer, 3.50 cond. —\$9.50
120. Hand emb., tea cloth, 60" square, 3 rows drawn work, emb. roses, hemstitched wide hem hand work —\$7.50

NOTICE! Stamped self addressed envelope must accompany all requests for information, etc., and a stamp please with all checks, photos of items marked X are each 30c and stamp, all orders will be shipped P.P. or Exp. collect unless sufficient money for postage is included with order, any balance will be refunded, ALL PRICES ARE NET, and have been discounted, dealers may deduct a further 10% on orders of \$100.00 or more on commission and china only, please choose substitutes if possible. NO C.O.D.

HOBBIES

The Magazine For Collectors

1006 South Michigan Avenue, Chicago 5, Illinois

O. C. LIGHTNER, Founder (1887-1950)

AUGUST, 1959

Vol. 64, No. 6

\$3.50 per year in U.S.; (\$4 in Canada, \$4.50 in foreign countries)

- Devoted to the stimulation of the cultural arts.
- Co-Sponsors of the Lightner Museum of Hobbies, gift of O. C. Lightner to America's oldest city, St. Augustine, Fla.
- Sponsoring the nationally known Chicago Antiques Exposition and Collectors' Fair since 1930.
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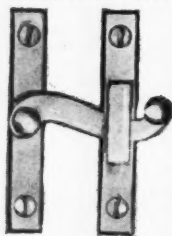
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Fine hang. lamp frame, bowl, silvered.....\$19.00
 Cobble shop hang. lamp, china shade..... 19.
 Amber Raindrop oval 8" relish..... 4.00
 Fine Amber Wildflower syrup, defect..... 19.00
 Old chalk plaster 10" horse in color..... 9.00
 Leads type spatter peafowl plate.....
 9" Peg lamp, ball bowl, burners, black base 23.00
 Sapphire blue 4" Bristol creamer..... 12.50
 Handmade 8" dec. M. W. Bristol vase..... 9.00
 1 1/2 6 1/4" iron bank, Mosque Temple Roof..... 19.00
 Pewter Apothecary 5" Mortar/Pestle..... 12.50
 Postage extra. 10 minutes off Turnpike auc

CHET & LUTIE'S ANTIQUES

R.R. #3, Nashville, Indiana

ROYAL DOULTON 10 1/2" cabinet plates, Bat-
 tle of the Nile, Redcoats Drinking. Have
 others, each.....\$10.00
 BEADED GRAPE sugar, flat, square base..... 8.50
 CUSTARD footed jelly, Strawberry, gold worn 5.00
 ADAMS (Eng.) dark blue 6 1/2" bowl, rural
 scene..... 4.00
 SMOKE BELLS 4 1/2" tall, frosted, app. rust
 red rim, a smaller Milk gl. ea. \$3.50, both 6.00
 CUT GLASS individual salts (15) each..... 1.25
 TWO PANEL apple green water pitcher..... 18.00
 DEER & PINE TREE 13" sapphire tray..... 22.00
 NORTHWOOD sapphire water set, tall pitcher,
 6 tumblers, frosted band and encrusted
 white enamel filice of valley, outstanding..... 65.00
 BASKETWEAVE sapphire cup & saucer,
 Kamms 5-51..... 20.00
 INTAGLIO CUSTARD collection, gorgeous
 color..... write
 Shipping extra. Stamp please for reply. auc

OLD MEISSEN ONION PATTERN

DINNERWARE and KITCHEN UTENSILS
 LARGEST SELECTION IN

Onion pattern fabric and paper napkins.
 Old Meissen Millifiori, Grapeleaf, Single Rose,
 Blue Flower, Dragon pattern, etc.
 Old Meissen 6 & 18 light chandeliers, can-
 delabras, vases, groups & figurines.
 Danish Christmas plates & dinnerware.
 Bohemian cut and colored glass.

Mail orders filled.

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 ttc

MRS. W. W. WALKER

2830 E. 18th St. Davenport, Iowa

1. Fr. Artichoke finger bowl and plate.....\$12.50
 2. Amber QUEEN sauce, sm. chip on base 3.75
 3. Amber glass clear bottle..... 6.00
 4. Princess Feather open sugar..... 7.00
 5. Pilsener glasses (old) Anheuser-Busch
 Budweiser Amer. Brewing Co., each..... 1.25
 6. Goblets: Marquessette \$5.00; Loop..... 4.50

auc

MILDRED D. CLAYTON

1867 Arbor Lane Union, N. J.

Ruby Thumbprint pitcher, 3" high.....\$ 6.00
 Satin glass pitcher 5" high..... 6.00
 Wh. Ironstone teapot, 5" high..... 3.50
 Majolica leaf dish 9 1/2"; br. gr. yel. small
 rim nick..... 6.50
 R. Bayreuth pitcher, like pearly sea shell..... 6.50

Transportation extra. auc

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Someone once said: "Spare minutes are the gaps
 thru which temptations enter." Spare US a minute
 and be tempted!

EXQUISITE MOP DIAMOND QUILTED PICKLE
 CASTER deep pink color shading to pastel at
 base; heavy white casing. Glass flawless and
 metal tongs & holder in excellent condition. This
 is top quality.....\$72.50

10 1/4" CUT VELVET DIAMOND QUILTED SATIN
 GLASS DWER IN RARE APPLE GREEN COLOR!
 Bulbous body 5 1/2" diam. and 4 1/2" to shoulder;
 rolled 3" diam. base; slender neck ends in 3-
 pour top with daintily ruffled rim; heavy white
 casing; applied white opaque handle; ground
 pontil; perfect and a collector's dream!.....\$85.00

UNUSUAL MOP DIAMOND QUILTED 3" DEEP
 BONBON DISH with top flaring to form a 5-
 pointed star 5" in diam., luscious deep rose
 shading to light at base; SANDBLAST FINISH
 instead of usual acid treatment gives a scum-
 tillating sheen that is different! Heavy white
 casing, ground pontil and perfect.....\$42.50

NEW ENGLAND AMBERINA TRUMPET VASE,
 deep color down 1/2 into golden amber stem,
 round base, 3-petal top, ground pontil. Stands
 10" high, has bell-tone ring.....\$45.00

4 1/4" SQUARE SANDWICH AMBERINA FLAT
 SAUCE, DAISY & BUTTON PATTERN; deep
 fuchsia border, bell-tone flint & a beauty! \$29.50

NEW ENGLAND POMONA PICKLE CASTER with
 deep blue cornflowers, IVT design; holder and
 tongs in excellent condition. Amber border shows
 considerable wear from use which can only be
 seen if looked for. A gorgeous piece!.....\$80.00

5" NAILSEA FAIRY LAMP, pink shade with white
 loopings; clear base and candle holder both
 marked "Clarke," etc.....\$35.00

SQUARE 4-PANEL LITHOPHANE METAL NUR-
 SERY LAMP, 4 1/2" diam., 4 1/2" high; complete
 with small oil lamp and wick. Scenic panels
 3 1/4"x2 3/4". An unusual and useful color!.....\$37.50

10" SIGNED QUEZAL VASE resting on 3 small
 looped feet of iridized glass, 3 1/2" diam., conical
 body tapers into 6" neck that expands into ball
 mouth top; background is white with overall
 scrolls and loopings in orange iridescence; solid
 shimmering orange-gold coating inside. A beau-
 tiful and exquisite piece you should see the pic-
 ture of to appreciate!.....\$62.50

VASELINE OPALESCENT ROUNDED HORNAIL
 COV. SUGAR, 6" hl., 5" diam. One of the beau-
 tiful Wheeling products in lead flint with pon-
 til, the mate of which is pictured on page 116
 Van Tassel's AMERICAN GLASS. This is a
 QUALITY piece and not the later type of Vase-
 line ware. Tiny open bubble edge of one seal-
 lop of lid, otherwise perfect!.....\$37.50

RICHARD & HARTLET'S RARE WHITE MILK
 GLASS 1000 EYE BOWL, 4 1/2" hl., 8" diam.
 See Belk pl. 109a. Beautiful and perfect!.....\$30.00

SANDWICH SWAN MASTER SALT IN WHITE
 MILK GLASS. RARE! 5" long; beautifully
 molded. See Millard pl. 276.....\$16.50

ATTERBURY BLUE MILK GLASS SCROLL &
 EYE SHALLOW DISH, 7" diam. Old & pretty!
 See Millard pl. 70.....\$9.50

WESTWARD-HO LARGE WATER PITCHER, 9 1/2"
 high. One of the best in this pattern.....\$42.50

UNLISTED 4 1/2" DIA. THREE-FACE COV. COM-
 POTE, 8" to top of final A dainty piece. Wear
 marks, but is proof.....\$32.50

FROSTED LION BREAD PLATE WITH HAN-
 DLES, 10 1/2" diam., beautiful mold work. See
 pl. 62.....\$17.70

BEAUTIFULLY BRILLIANT BLUE DAISY & BUT-
 TON HALF CANOE, holes on end for hang-
 ing.....\$16.50

SANDWICH FLINT GLASS WHALE OIL LAMP,
 HEART PAT., without burner. Beautifully crys-
 tal clear & proof. Same pattern and base as
 first vase, pl. 199 Lee's Sandwich Book.....\$19.50

6 MAGNET & GRAPE STIPPLED LEAF GOB-
 LETS IN CLEAR. See E.A. pl. 62 each \$4.50.
 Set.....\$24.00

PURPLE SLAG 2 1/2" THIMBLE, beautifully col-
 ored, "Just a Thimbleful" around top. Eng.
\$14.00

10" UNSIGNED CUT GLASS WATER PITCHER,
 tankard type, well cut Buzz & ASD pat. \$12.50

SIGNED HISEY URN-SHAPED COV. CANDY JAR
 in clear; 13" to stoople final, frosted engraved
 leaves on pannelled body and foot, also on lid.
 A classic beauty!.....\$15.00

PICTURES 25c refunded with sale. All proof unless
 otherwise noted. No reproductions. Transportation
 extra. Stamp, please! auc

THE WHITE BARN,

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MASON CITY, ILL.

- 18 Miles west from Rte. 66
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via Rte. 29.
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via. Rte. 66.
- 180 Miles south of Chicago,
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Owner.

50c for LIST OF DOLLS, DOLL
PARTS, DOLL FURNITURE,
DOLL HOUSES and DOLL
HOUSE ACCESSORIES

YOU WILL ALSO FIND HERE Hanging,
Coach, Hearse and other Lamps; Press-
ed, Cut, Colored and Blown Glass;
China and Pottery; Clocks, Silver and
Jewelry; Swiss and Regina Music Boxes
and Hand Organs; Iron, Copper, Brass,
Tin and Wooden Items; Toys, Dolls, Me-
chanical and Still Banks, Post Cards,
Buttons & Miniatura; Buggies and
Sleighs; Guns, and Cross Bows; etcetera.

VISIT OUR NEW MUSEUM. See an early barber shop com-
plete with occupational shaving mugs, 1830 post office, high wheeled
wooden bicycle, wooden cigar store Indians and other wooden statues,
harness maker's horses, 1907 Brush automobile, complete miniature
Great Smith circus train, English, early Victorian dollhouse, com-
pletely & authentically furnished, a miniature replica of Anderson-
ville prison, collections of powder flasks & firearms, early lamps, in-
cluding Bettys, bells from 1706, trivets & irons, baby buggies, canes,
inkwells, pipes, matchholders, primitive iron & wooden ware, campaign
memorabilia dating to George Washington, hats, shoes, clothing, and
many other items.

Do write us YOUR SPECIFIC WANTS if you are unable to visit us. We answer promptly all inquiries. If we do not have what
YOU want, we will search for it for YOU. No order too small for our special attention. Stamp please for reply. LIDS AND
BASES, GLASS AND CHINA, ETCETERA. Please refer to Kamm's or Lee's books for pattern glass whenever possible, or
draw a picture or take a rubbing of design and give exact size of part needed. We do have a Reference Library so that
you can refer to other books for milk glass, china, etc. Stamp please, for reply.

Items #1 thru #12 are all R. S. PRUSSIA
RED STAR MARKED unless stated otherwise.

1. 1 cup & saucer: short footed cup, with
fancy edge, cup 2" high, 3 1/4" diam. Has
open flowers in pink, orchid, yellow with
gold around border and flowers on feet.
Saucer has fancy edge, diam. 5 1/4".....\$15.00
2. 1 sugar bowl and lid: 3 1/4" high to lid,
pink open flowers also white flower, leaves
and green tinting, knob has piece off
top.....\$5.85
3. 1 chocolate pot: 3 1/4" to lip. Melon swirl
in china, green tinting with white flower,
gold center, fancy top edge, minor top
mend.....\$14.50
4. 1 sugar, no lid: 3 1/4" high x 3 1/4" diam.
Feet on of white daisies, yellow centers,
connected with green leaves.....\$3.75
5. 1 covered hair receiver: opening diam. 3 1/4",
flares out at bottom. Very delicate tinting
of green leaves with white flower, yellow
center, white lily on top, uneven edge.....\$9.50
6. 1 pair: sugar and creamer. Sugar 3" high,
more to squat style, same pattern as
chocolate pot.....\$18.50
7. 1 creamer: 3" high, green tinted around
top with white flower, feather edge, gold
center and scroll.....\$7.85
8. 1 plate, 11" diam., open handles, uneven
edge with raised flower and arrow like
decor: gold on flowers around edge. All
of background tinted green. Boy and girl
with basket of fruit, dog looking up at
boy. Girl holding something in hand. She
is barefoot.....\$25.00
9. 1 vegetable dish: 10 1/4" diam., 3" high.
fancy edge, raised feather like decor that
points down into dish, light green with
bunch of 6 pink double roses, check in
bottom.....\$6.75
10. 1 plate 8 1/4", marked R. Prussia, irregular
edge with gold on scroll, lavender tinted
background w/ lavender violets, green leaves,
flowers all around and bouquet in center
.....\$8.75
11. 1 vegetable dish, 9 1/4" diam., Royal Rudol-
stadt, Prussia, irregular edge with gold,
creamy background with lily of valley and
violets, green leaves.....\$14.50
12. 1 vegetable, 7 1/4" diam. x 3 1/4" high. Royal
Rudolstadt Prussia, has 3 ball feet about
3/4". Open flowers in white and orange with
yellow.....\$14.50
13. 1 bell shaped wine bottle, thin glass with
wheat etching, has stopper.....\$3.50
14. 7 wine bottles, clear glass, different pat-
terns, tall, each with stopper, ea.....\$3.75
15. 6 rocking horses, old wooden horses, assort-
ed types, good as found cond., ea.....\$9.85
16. 7 doll carriages of the 20's and 30's, good
as found condition, ea.....\$7.50
17. 53 assorted straight chairs, old, most need
seats, but structurally good. Our choice,
no sets, crating extra at cost, each.....\$1.75
18. 19 assorted china covered pin boxes,
each.....\$2.85
19. 3 cuspidors, iron, as found condition,
each.....\$3.75
20. 1 pair Staffordshire Dogs, gold trim, 12"
high, glass eyes, pair.....\$27.50
21. 1 pr. green Mary Gregory vases, 10 1/4" high.
Girl on one facing boy on other. Each has
hand on bough with leaves, all white ex-
cept features which are delicately tinted;
also tinted hands and hair. Vases grace-
fully shaped with 8 clear shells on each
side, glass is pannelled type, pr.....\$55.00
22. Decanter or large cruet, Mary Gregory,
blown clear glass, Thumbprint. Young girl
holding sprig of flowers, all white except
for delicately tinted face, arms and hair;
trees and shrubs painted in scenery. Clear
blown stopper and plain handle.....\$32.50
23. Steeple clock, see Palmer, pt. #255 cen-
ter. Only this one has an eagle in center
of lower half of glass door and gold scroll
work around it. Has a few damaged places
in veneer. Has key, has chime, will run,
but do not know if it keeps time. Made by
Chauncey Jerome, New Haven, Conn. Should
be of the period 1845-55.....\$38.50
24. 1 Ruby gold Beehive type hanging vase,
large size from old drugstore, wider at top
with flared edge and narrowing and round
ed at base, which is solid and 4 1/2" diam.,
and has center 1 1/2" hole. Vase is 12 1/2"
tall, and has flared top to 10 1/4" diam.
This has hung inverted with the large open-
ing above and has all over outer side of
brass wire in diamond designs and wire
extending over top opening to hang. Very
fine color, tiny rim flake off top.....\$45.00
25. 3 1/4" pairs of Opalescent tiebacks, Sandwich
glass, each 4 1/4" diam., the single one is
\$7.50, and the others are per pair.....\$15.00

10c each for the following lists: Banks, Bells, Bennington, Blue Willow, Calendar Plates, Carnival Glass, Clocks,
Colored Glass, Cruets and Syrups, Cut Glass, Firearms, Flow Blue, Haviland, Jewelry (Accessories and Fans),
Lamps, Lincoln and Political Items, Majolica, Milk Glass, Musical Items, Nautical Items, Penny Glass Candy Con-
tainers, Shaving Mugs and Mustache Cups and Saucers, Tealeaf Lustre Ironstone China, Toothpick Holders, Toys
and Games, White Ironstone and Semi-porcelain.

All Goods subject to Prior Sale. Shipping charges extra. Illinois orders subject to 3% Sales Tax
Crating, when necessary, at cost.

BUC

GEARHART'S BARN

Box 75, Route 2,

Foot-O-Ten Antiques

Duncansville, Pa.

WANTED—GIBSON GIRL DOLLS

CLOSED ON SABBATH

HI, FOLKS! Had doesn't believe in insurance. I see he has waxed his store floor, so he makes a sign: FLOOR WAXED—SLIDE AT YOUR OWN RISK. Cheerio.

1. Found some Slave Bulletins some dated 1833 - Charleston, S.C. Size 8 1/2 x 12" describing in detail babies, women and men \$3.50 each, some 7x9 1/2" dated 1852 - odd names and duties described, Charleston, S.C. \$2.50 each, paper yellowed but good, two one of each for \$5, limited, 3 sets to customer.
2. Here is a good buy on two Kentucky long full stock to muzzle tiger maple guns. First, octagon bbl. fancy scrolled brass trigger guard brass butt plate, brass fore tip on stock and percussion lock missing, 2 triggers etc. they're 54" overall long \$65. Second one 58" long scrolled brass trigger guard brass butt plate, 2 triggers, part oct. bbl. part round bbl. smooth bore, percussion lock missing \$55, both slim neat Ky's, both \$100.
3. Rare, very good condition as found 1848, Tyron gun brass bands brass patch box brass butt plate and large brass trigger guard, percussion, fine shooting condition 49" long ram rods and rings for sling. These were supposed to be Confederate guns \$95.
4. Nice double bbl. percussion shot gun good condition and shooting \$25.
5. Remington single shot 1873 rifle 43-70 cal. good shooting \$12.50.
6. Rare single action 7 shot 22 cal. engraved CZAR presentation type American pistol 7" long, good cond. \$15.
7. Extremely rare all brass cannon 13" overall long, has 9" brass chassis, 4" diam. neat spoked brass wheels, fancy 8 1/2" cannon turnings unusual Roman numerals date 1740. Very early. A beauty \$75 value, our price \$39.
8. Civil War 14" leather boot brass shoulder carbine holder \$3.50.
9. Civil War Officers leather belt with square brass buckle eagle with wreaths below E Pluribus Unum legend, rings for weapons—\$15.
10. Leather pouch and shoulder strap for Ky. rifle, accessories has powder horn, cap box, hand forged bullet mould, powder measure \$20.
11. Cherry lift lid commode or wash stand, very rarely found, expertly satin smooth refinished 20x22" flat table top, 31" high, deep well, and shallow well inside, two Cupboard doors, cut out feet crt. \$59.
12. Cherry night table 20x29" satin smooth expertly refinished, dove tailed drawer, 4 pretty turned legs, butterfly corners crt. \$29.
13. Lovely dough trough large size 21x42" pine table top, lid slides like drawer, dovetail ed trough corners, 4 slim neat turned legs satin smooth natural pine expert finish, 29" high, crt. \$59.
14. Extra nice pine cobblers bench not too old, but rare one, has six small drawers in raised gallery head, top shelf, cut out peddle seat four strong peg legs, has large drawer underneath, nice usable natural pine finish, 22x41x19" high pine all through, extra nice heavy. Crt. \$59.
15. Early heavy all walnut table rectangular 30" x 43" top will seat 6 people closed, has 3 tulip wood extra boards for more diners 4 walnut turned legs, 29" high, it is painted but fine structurally easy to refinish. Crt. \$35.
16. Have a scarce pine high top water bench, nice cut out top ends, 2 short drawers and alcove at top, also top shelf, below deep alcove to display large items, then trough, 2 cupboards below, door panels need reglued, 2 back feet need repaired, painted, 44" across x 50" high rare high priced type, on account of repairs needed will sell for \$35.
17. Nice 4 turned leg early dough trough, with dove tailed corners, no lid, one corner rat chewed, special price, crt. \$20.
18. White oval marble top table 20x26", lovely nice tight walnut base good usable cond. 29" high, crt. \$49.
19. Extremely rare lamp table, heavy brass fretted hood type top, with fret sides, 11x11" opal marble onyx top, reeded deep BOW legs, circular marble lower shelf fancy feet, crt. \$35.
20. Complete early Edison phonograph 10x13" x 15" machine and case, large Morning Glory type horn with holder, 25 sleeve records \$39.
21. Exquisite brass hall lamp, brass fretted dome top and bottom, light house tower between with 6 cranberry glass panels, 6 brass roosters one on each window sill, brass rooster top finial cleaned, candle type, not too rusty.

BRIGHT, UNCIRCULATED COINS

- | | |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------|
| 22. Br. Un. Ph. 50c roll cents, 1956 | 1.50 |
| 23. Br. Un. Ph. 50c roll cents, 1957 | 1.00 |
| 24. Br. Un. Ph. 50c roll cents, 1958 | 1.00 |
| 25. Br. Un. Ph. \$2 roll nickels, 1956 | 3.25 |
| 26. Br. Un. Ph. \$2 roll nickels, 1957 | 2.75 |
| 27. Br. Un. Ph. \$2 roll nickels, 1958 | 3.90 |
| 28. All three above nickels | 9.25 |
| 29. Br. Un. Ph. \$5 roll dimes, 1956 | 6.50 |
| 30. Br. Un. Ph. \$5 roll dimes, 1957 | 5.95 |
| 31. Br. Un. Ph. \$5 roll dimes, 1958 | 6.25 |
| 32. All three above rolls dimes | 17.50 |
| 33. Br. Un. Ph. \$10 roll quarters, 1956 | 11.90 |
| 34. Br. Un. Ph. \$10 roll quarters, 1957 | 11.00 |
| 35. Br. Un. Ph. \$10 roll quarters, 1958 | 13.90 |
| 36. All three above rolls quarters | 35.75 |
| 37. Br. Un. Ph. \$10 roll halves, 1957 | 11.90 |
| 38. Br. Un. Ph. \$10 roll halves, 1958 | 11.50 |
| 39. Set proof 1956 coins | 4.00 |
| 40. Set proof 1957 coins | 3.00 |
| 41. Set proof 1958 coins | 3.75 |
| 42. Single coins Br. Un. like above, will cost you double face 1c for 2c, etc. | |
| 43. Blue coin book with 24 Ind. hd. cents different dates fair to good and better \$6. | |
| 44. Blue coin book with 30 Indian hd. cents diff. fair to good and better \$10. | |
| 45. Blue coin book 33 diff. dates good or better \$17. | |
| 46. Red coin book 38 Indian Head cents diff. dated fair to good and better \$37. | |
| 47. These 4 Books would be nice for presents or to begin a collection. | |
| 48. Three large cents diff. dates good condition \$2. Three in fair cond. \$1. | |
| 49. Four dif. large 3 cent piece. Very good, all \$2.50. | |
| Will trade a \$1 Lewis and Clark fine condition \$1 commemorative gold coin for old American \$1 coins, say 2 Cent cap and ball pistols or two tiger stripe Ky. rifles or what have you? ARE YOU HOT? Some gorgeous fans up to \$50 values, our prices much less. | |
| 50. Lovely perfect feather fan 13x20 silk deep hole, French colorful \$15. | |
| 51. Fancy fan Jaquanned \$19" all gold green lacy decors, Medallion center with colorful French figures, both sides \$15. | |
| 52. Fancy 11x19" fan, ivory ribs heavy silk shaped cloth feathers lavish decors floral with colorful ladies center \$15. | |
| 53. Exquisite fan 13x25", ebony ribs sheer black lace with delicate hand worked trim colorful floral center \$20. | |
| 54. Lovely ivory ribbed fan 10x16" delicate white lace with overlay and sequins floral decors, one ivory rib cracked, \$7. | |
| 55. Pale blue ostrich feather fan 11x16" ivory ribbed rare, \$8. | |
| 56. Pale blue heavy satin 13x22" fan filigreed ivory ribs, floral decors, \$9. | |
| 57. Black satin fan, 13x22", ebony ribs profuse floral decors \$7. | |
| 58. Multi colored 16x25" fan wall paper type, ebony ribs, couple slight scuffs, no harm \$5. | |
| 59. Heavy white satin 12x22" fan ivory ribbed profuse floral decors \$7. | |
| 60. Orange wall paper type 15x25" fan lovely floral decors, ebony ribs few no harm edge splits \$4. | |
| 61. Extra fine exquisite fan 9x16", gold trim, French tea party colorful ladies and kents lacy costumes, filigreed with colorful decors on ivory ribs, original box \$9. | |
| 62. Exquisite white sheer lace fan 9x14 ivory ribs, overlay hand work sequins. Colorful floral \$5. | |
| 63. Lovely orange wood ribs pastel wall paper, 13x25 pastel colorful floral \$5. | |
| 64. All ivory lacy filigreed splats 9 1/2 x 14", a beauty, \$4. | |
| 65. Two sheer white lace 8x15" fans sequins floral hand worked overlay ivory ribs each different \$4.50 each, both \$7.50. | |
| 66. White silk ivory ribs 8x14" similar to the two above but smaller, \$3.50. | |
| 67. All ivory splats 6x9" fan colorful water scene on splats \$2.50. | |
| 68. Exceptional white splat fan profusely fretted, lavender silk panels 9x15", \$4.50. | |
| 69. Two circular folding wall paper type fans, profuse motif, startling red, green, pink, etc. high colored 28" diam., one perfect \$5, one no harm tears, \$3, both \$8.50. | |
| 70. 3 - 8x14" very colorful and unusual fans, all diff., each \$2, all \$4.25. | |
| 71. Two white oiled silk 8x14" with sequins \$2.50 each, both \$3. | |
| 72. Ten unusual fans all types nice early good ones \$1.25 each, all \$8.50. | |
| 73. Eight more lovely fans large and medium some need slight repair \$2.50 each, \$20. | |
| 74. Very colorful Japanese 28" diam. parasol, \$3. | |

75. Two lovely beaded bags 5x5" two flap type high multi colored beads in floral designs not common, \$5 each, both \$7.
76. Have 5 pink feather ostrich plumes ten to 12" long off old fan all \$4.
77. Have three gorgeous ostrich plumes 18" long emerald green cinnamon, and real blue, all \$5.
78. Have 18 black ostrich plumes 5" to 16", these can be money makers, all \$7.
79. Have 15 black ostrich plumes 14" to 19" long, in original box some marked \$9 each, old price tags all for \$15.
80. Original old Penna. Quaker poke ruffled bonnet, eoru linen or similar material, original tie ribbons good condition. Very rare folding ribs \$4.
81. Have two lovely summer quilts, never been used, large sizes, both very colorful, one Arkansas Traveler Pattern in gay colors over white quilted muslin 72x84" size \$15. Other one Varient pattern between, mill wheel and Butter Cup pattern 80x84", circle quilting all red work over white muslin, \$20.
82. Feather hat box for high silk hat, red silk lining \$7.
83. Hal Roach 1900 type Gray Policeman's Helmet, \$7.
84. Have the two policeman's maces, both for \$2.
85. Odd pair grab handcuffs \$6.
86. Early Volunteer Fireman's badge numeral 1 rare \$3.
87. Gold pen long twisted pearl handle in original case, \$3.50.
88. Rare Tamberkin, Victorian red Velvet, also lined, 88" long x 23" has 3 1/2" knotted fringe, with profuse 1 1/2" red tassels cleaned and good original condition \$10.
89. Rare Iron trivet or wall shelf 8x9" medallion shaped, has fret basket shaped large center that opens to make shelf \$12.
90. Matched pair 5x9" pine wood bullet shaped wall pockets for knives and forks early, unusual, pair \$15.
91. Two hand made early wooden face masks valuable, original decors, eyes and nostrils \$10 each, both for \$15.
92. Early Penna. wood carving, cat bird sitting on hollow tree stump, twigs, etc. to form nest, lots of detail, natural pine wood 1850 original 3 1/2 x 4 1/2 x 4" high, slight wing repair \$13.
93. Butter bowl 12" diam., has dishd out original wood butter scoop, both \$4.50.
94. Pine wall shelf 18" long, has 5x10" half moon shelf and bracket—\$3.
95. Extra nice Betty fat lamp has spear hook and links \$9.50.
96. Early wall clock shelf 18x7", wall board and brackets, has drawer, \$4.
97. Early clock shelf, 19x5", wall board cut out, brackets open frets \$3.
98. Pine wall shelf 8x24" extra heavy pine \$4.
99. Lovely walnut corner wall shelf has 3 shelves, unusually pretty open fret sides 31" long \$7.
100. Another corner shelf, soft white wood has two large shelves most elaborate open fret work \$5.
101. Unusually small all iron coffee mill, two wheel type, iron drawer, etc. \$20.
102. Complete 3 volume set Shakespeare works early, 9 1/2 x 12 1/2" x 1 1/2" thick good original binding, all \$10.
103. Rare rectangular clear glass coffee grinder, JEWEL embossed, iron grinder below, brass cup below to catch coffee \$7.50.
104. Squat wood coffee grinder, dove tailed corners, drawer, embossed eagle on iron good original as found \$5.50.
105. Squat wood coffee grinder drawer, natural pine refinished, rare brass cup on top iron crank over \$7.50.
106. Large Brass early pall 16" diam., 20 quarts or more cap. smooth, needs cleaned \$9.50.
107. Two early weather vane 5" diam. glass balls one amethyst quilted, \$5. One white Milk glass \$3.50, both \$6.50.
108. Weather Vane copper finial for staff tip fancy one, \$2.50.
109. Very unusual 3/4" glass rope frame, 12x10" opening, \$4.50.
110. Nice strap 7 brass sleigh bells, removable type graduated small to large \$7.
111. Wall lamp metal holder crimped metal reflector, old caboose lamp \$4.50.
112. Very odd early 4x10 1/2" high glass, soft drink egg or cake mixer with neat iron wheel crank on top \$7.
113. Early unusual tote tin oil lamp, shaped like large cow bell side handle, glass chimney, etc. \$6.

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1. Coaching Days (Ridgway) 9 1/4" berry bowl with "Christmas Eve" scene which will cool you off much more quickly than our low, low price of \$9.75.
2. When we ring a bell around here nothing happens. Maybe your household is better staffed—or better distaffed. We know the bell atop this 11" plated Spoon Rack (holds 12) will be sweet music to someone's ears. And the \$27.50 (tax paid) which we expect to get for it will be sweet music to us. We can start loading it, too, with a fine Sterling Teaspoon, Easter lilies, bells and Angel, \$3.85 (tax paid).
3. The MILLER on this Occupational Mug is cleaning the radiating furrows of the lower grindstone or bed, but don't jump to conclusions that this makes him a furrower. Gold name and trim—\$37.50 gets him.
4. It's the little things in life that really count! INDUS butter pats, 2 at \$1.50 ea. Round (screw-type) Daquerreotype, edge serrations chipped here and there, Civil War soldier, \$2.50. Clear glass 2 1/2" Mug, dog and cat, \$2.75. Heptagonal iron hanging match safe, \$5.50; and others at all prices are usually on hand. Clear glass 4 1/4" Bottle, shrine with fountain \$7.50, and others at all prices are usually on hand. Chicago Pig (I made Chicago Famous . . . 1902) iron Penny Bank \$9.75, and others at all prices are usually on hand. Actors & Actresses at the turn of the century on

- this complete Deck of Playing Cards \$9.75, and others at all prices are usually on hand. Blue D&B Victorian Novelty Toothpick Holder with Fan Top \$13.75, and other colored glass novelties at all prices are usually on hand.
5. Small folio Currier & Ives original, "The Washington Columns . . . Yosemite Valley, in old frame, \$22.50.
 6. Collection of EGYPTIAN pat. glass. Write for listing.
 7. Blue Satin Glass Rose Bowl, (sort of acorn-shaped) decorated with purple violets, 5 1/4" tall, crimped top, \$25.50.
 8. Two fine 9 1/4" Calendar Plates: Dutch Kiddies rock-and-rolling (1907), \$8.75; Devil-may-care filly drinking from the Devil's own rilly (1908) \$5.
 9. Rarities in Colored Pattern Glass: Amethyst Beaded Oval Windows goblet, \$13.75. Blue Cottage (Dinner Bell) wine, \$12.50. Green Feather covered butter, \$17.50. Green Maine (Panelled Flower Stippled) 7 1/2" scalloped top compote on high standard, \$19.75. Amber Primrose goblet, \$13.75. Vaseline Rbd. Forget-me-not creamer, \$12.50. Royal Oak (frosted cranberry to clear) toothpick, \$9.75. Amber Thousand Eye water tumbler, \$8.75. Ruby trim Triple Triangle creamer, \$7.50.
 10. Fine American Pattern Glass: Apollo (not etched) 11" cakestand, 9 1/4" tall, \$10. Bellflower 5 1/2" flint champagne, \$22.50. Cherry & Grape (same fruit series as Strawberry & Currant,

etc.) 3 1/4" footed saucers, 2 at \$3 ea. Cupid & Venus cordial, \$8.75. Empire Colonial flint goblet, \$7.50. Eugenie 5 1/4" flint champagne, \$8.75. Grape with Vine 5 1/4" do-nut stand, \$5.75. Heart with Thumbprint covered butter, \$12.50; lamp, \$13.75; 6 1/4" vase, \$3.75; 7 1/4" vase, \$5.75; Laminated Petals flint goblet, \$7.50. Liberty Bell platter (signers), \$6.50. Lily of Valley celery, \$12. Mascotte (etched) 4" footed saucers, set of 6, \$17. Pear (Lee Vic. 72) goblet, \$5.75. Popcorn (with ears) goblet, \$9.75. Pressed Leaf (very rare flint opaque) flat saucer, \$4.75. Roman Rosette oval platter, \$9.75. Rose in Snow 3" cakestand, \$12.50. Shell & Tassel 4 1/2" square stemmed jelly compote, \$8.75. Shrine lamp base, \$12.50.

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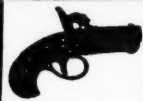
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3. 1000 Face china: teapot, sugar & 6 cups & saucers. Entire surface dec. perfect, teapot & sugar. \$25; each c&s. \$10; entire lot \$75.
4. Matching set of Hobnall shades for chandelier set of 3, cranberry, blue & opalescent, 5" ring, perfect. \$40.
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6. Elaborate wire plant stand. High arch with 5 shelves, hanging shelf from top, extended shelf in center, 2 shelves in base, 34" wide, 72" high. A-1 condition. \$65.
7. Cast iron swinging mirror. Acanthus leaf & shell base. Florentine arms, oval mirror with flowers, base 7x11", 18" tall, perfect. \$15.
8. Wedgwood Majolica plates. Green cabbage leaf with basket weave edge, 8", set of 8, perfect. \$45.
9. Purple Siag fluted celery. Belknap's 295A (Milk Glass Book), perfect. \$30.
10. Caramel Siag. Cactus 4" sauce, Cactus cracker jar, base only Shell & Leaf sugar, NO COVER. Pr. small Dewey jars, NO COVERS, Shell & Leaf cruet. NO STOPPER, Pr. DOLPHINS, NO COVERS, Dewey 4" cover, lot only \$75.
11. Plate 72 - Daniels Cut Glass Book, lower right hand: PEDESTAL water pitcher, exquisite, perfect, \$85; cut glass rose bowl, Pinwheel & Motif, encrusted neck, 7" dia., Clark's, perfect. \$30.
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14. 72" so black lace shawl, magnificently made, only \$15.
15. Mahog. 3 shelf stand, brass inlay, trim and gallery at top. Top 12 1/2 x 16 1/2", 31" high, perfect. \$38.
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5. Small oval white M. T. table, wal. base. Top cracked but usable, as is. 22.50
6. Choice large all mahog. Vict. table, turtle top, ROSE CARVED base, very ornate 27.00
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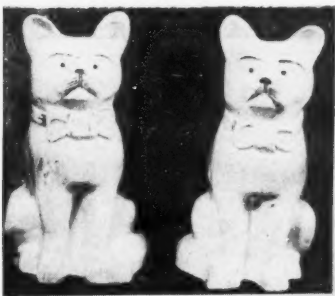
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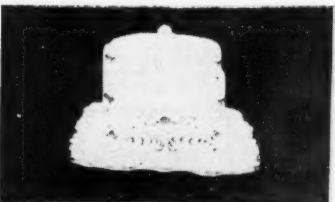
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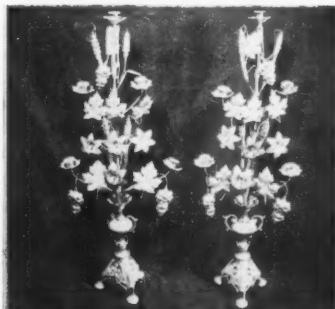
Crystal wine decanters.



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Very elaborate French candelabra. Solid brass, gold washed, good condition.



Crystal or pressed glass celery vases, also nice for floral arrangements.



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2. OUTSTANDING cast iron hanging light, clear glass deep bottomed ribbed font. BRILLIANT SAPPHIRE BLUE HOBNAIL SHADE with the slightest nick top rim. AND A SAPPHIRE BLUE SWIRLED GLASS CHIMNEY! Stunning! No smoke bell, you paint, you wire. 20" long. Brass ring for shade is new, otherwise ALL OLD—\$41.50.
3. MATCHING SHADE & FONT brass hanging lamp. Clear crystal prisms around 14" and smaller Ring. Shade & font background peach shading to brown with sprays of white daisies, vivid blue-green & autumn orange leaves. Not burnished, not wired—\$48.
4. The style you all clamor for, a type we seldom find! GLAMOROUS turtle shaped, marble top table, 26x34". Walnut base, very curvaceous, a la MONROE, carved with open

roses, shields & leaves. Needs no repairs but needs present high gloss toned down. 29½" tall—\$98.

5. Not so frivolous, but of its type, equally desirable. OVAL marble top, 23x29", 29½" tall. No repairs needed, but should be re-finished—\$55.
6. And one of the FASCINATING ODDITIES for which we have gained renown. A small CAST IRON "BAY" WINDOW! with small door in center. 20½" wide, 26¼" high. Maker's name embossed inside, "J.I. HOWARD & CO. HARTFORD, CONN." Some glass cracked, all replaceable—\$31.50.
7. Cast iron hanging lamp, pretty pattern clear glass font. 14" slant shade white, with BIG BRIGHT PINK LILLY-LIKE FLOWERS, lots of green leaves, light brown pencil striping and AT LAST! complete with white Bristol smoke bell! You paint iron & wire—\$38.
8. Send 20c for close-up picture of base to this EARLY 19th CENTURY PINE Grandfather clock, for base has prettiest scrolling ever! plus a crack which shows up in picture to perfection, repairable of course. 7 ft. 2" tall. Wood face showing age, some peeling of off-white paint, rayed designs each corner in faded Chinese red. PRIMITIVE little brown house at top. Beautiful designed hand wrought iron hands. Wooden movement, ancient tin weights with wood tops. GOING top of movement. Not running, now in orig. mahogany finish. Works appear intact—\$125.
9. These got sold several times, we held them, but no one ever sent the dough! ONE OF A PAIR of 100 yr. o.d. or more, English hand carved OAK chairs. Backs portraying Knights of the Crusades, each different. Some remnants of painted leather covering on seats & arms remaining. Fine structurally, in their orig. dark finish. 47½" tall. VERY IMPRESSIVE. Now only \$72 the PAIR.
10. PINE ADDICT'S DREAM! perfect replica of an adult CORNER CUPBOARD, only 4 ft. 3" tall, only 20½" wide. Refinished but not a perfect job. Top painted pink inside. Iron bolt latch on top door, wooden knob on base one. About 75 yrs. old—\$88.
11. Brass & brass plated iron combined in this plant stand. Small piece of onyx in base has slight bruise, top one perfect, especially lustrous & of fine color. Brass plated lacy parts still bright enough to be used. 14" diam. extreme top meas. 32" tall—\$34.50.
12. Embossed composition on Pine, oval frame, scrolly raised leaves. Now painted horrible dark brown. Opening 8x10"—\$3.50.
13. FRENCH OAK MASTER'S CHAIR — and I mean for the HERCULEAN GENT! Note size, 29" WIDE SEAT, 46½" total height. 75 yrs. old custom-made copy of Louis XV period. HANDSOMELY CARVED shells, leaves, drapery, & ornamental mouldings. Recently upholstered in BRIGHT CERISE heavy duty saten, woven floral design in grey

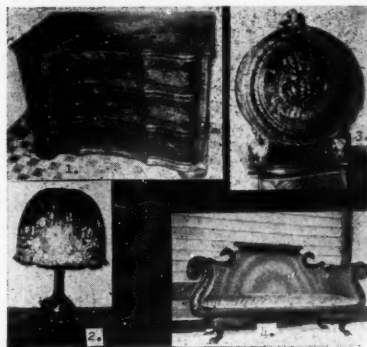
shot thru with gold metallic threads. Ready to use!—\$68

14. Walnut wall towel rack holding mirror, 19½ wide, 17½" high, you refinish—\$7.50.
15. BIT BEAT UP big pair Port & Starboard TIN marine lanterns. Tops not bad, glass OK, but bottoms all rusted out. Inner oil lamps managed to hang on. Need painting badly! 19" high—\$18.00 pair.
16. Pine turtle top table, with BIG gouge front top edge, 19x31", 27¼" high. Loads of paint to remove—\$6.00.
17. 12¼" emerald green glass Victorian vase, orange raised enamelled scrolls and dotted flowers. Flake top rim at side. BARGAIN—3 bucks.
18. 7" deep blue WEDGWOOD (ENGLAND) candlestick, white Jasper classical figures, lady leaning on pedestal, gent with lyre, tree, etc.—\$14.00.
19. PAIR emerald green glass Victorian vases, raised enamel white daisies, yellow centers, gold striping worn. Small nicks on rim. CHEAP—\$8.00 pr.
20. 9" orange Carnival glass vase, nicely ribbed—\$2.50.
21. EXTREMELY IMPORTANT silver plated ON BRASS, 3 shell-shaped section HOR'S D'OEUVRE dish. FRENCH touch-marks and having CHRISTOFLES trade name. When you bot from CHRISTOFLES you weren't a pauper. 13" diam., 7" high to top of IMPOSING handle topped with bunch grapes (what else in France?) Silver fine. A piece you will be proud to serve from. Reduced to \$34.50.
22. 8" plate marked "SARREGUEMINES, Es-pagne U & Cie." COLORFUL center titled, "Entre de la troupe." MATADORS and redne entering arena, border has several Royal Coats of Arms, 4 beautiful BULLS, fans, roasts. Blues, rose, yellows—\$9.50.
23. PLANT STAND, cast iron base with 3 GRIF-FIN LEGS, 10½" diam. round grey marble top. You paint iron. Used to have chains from top to griffin's heads, now missing. 30½" tall—\$18.00.
24. ALL BRASS 3-legged organ lamp, embossed font. OLD, 8" diam. shade, white with spray wild flowers, light brown wheat, blue daisies, pink single roses, a TINY BROWN & YELLOW BIRD hovering over the bouquet. Not burnished, but WIRED—\$48.00.
25. WALNUT mirror, 32" tall, 19½" wide, reasonably good old mirror—\$8.50. ANOTHER, almost a duplicate in shape, but smaller, 26½" high, 17" wide—\$6.50.

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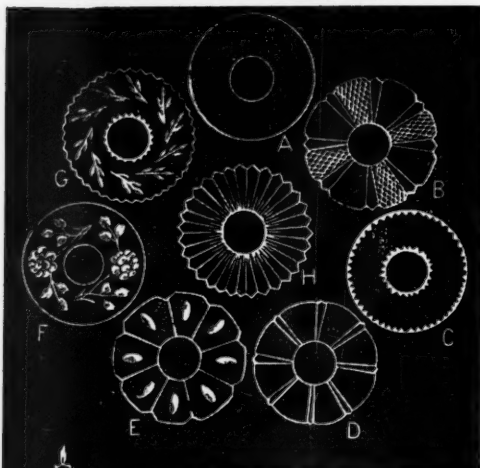
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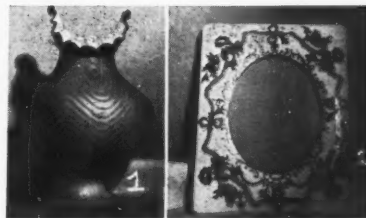
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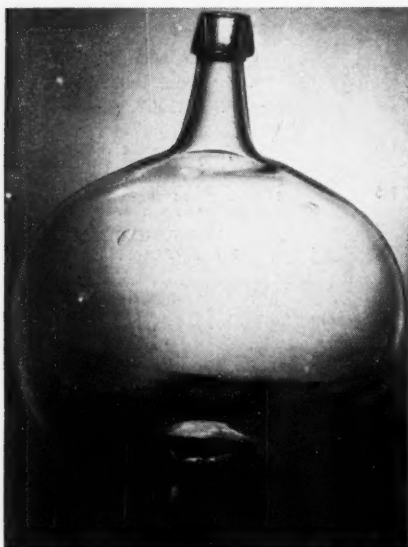
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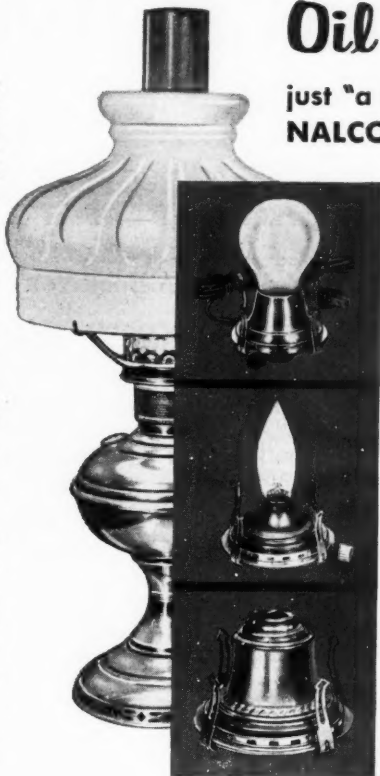
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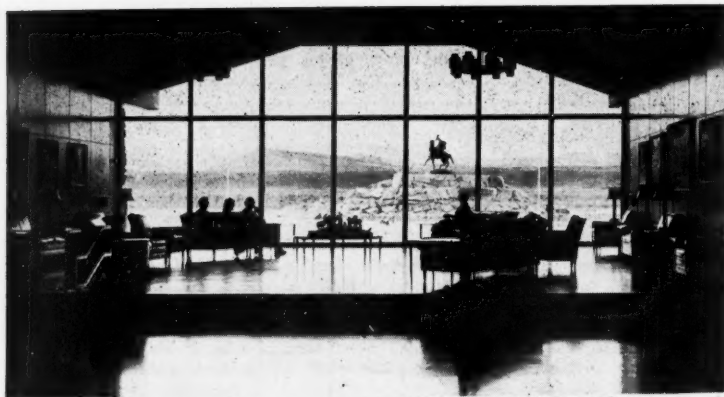
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"THE OLD WEST"



Lounge in the Whitney Gallery of Western Art, Cody, Wyo., looking out picture window end of half-million dollar building towards famous statue of "Buffalo Bill" Cody and the nearby Rocky Mountains. Cody is at the East entrance to Yellowstone Park.



Main Gallery of the Whitney Gallery of Western Art. The main gallery is 240 feet long.

Gertrude Vanderbilt Whitney Gallery of Western Art opened in Cody

The opening of the Gertrude Vanderbilt Whitney Gallery of Western Art on April 25, 1959, in Cody, Wyo., marked the establishment of a suitable national repository for a comprehensive and factual pictorial record of the Old West, as it actually was in the days when American history was being made on the Great Plains.

Situated at the East Entrance to Yellowstone Park, the new museum is the first of its kind, dedicated exclusively to the gathering together, preservation and public display of the

best Western Americana art, which most accurately portrays the documentary history and lore of the white pioneers and Indians of frontier days on the Northern Plains and adjoining Rocky Mountain area.

It is not an "art museum" as such are usually considered. But here the casual visitor, *aficionado*, and serious student of Western history, will be able to see real-life portrayals of the white men and red men who participated in the dramatic events of the taming of the West. The pictures are those of the artists who did not paint just to make pretty scenes, but who faithfully endeavored to record what they saw or recreated from first-hand observations of the days before photography came into popular use. These include such pioneer artists as George Catlin, who traveled extensively in the area with paints and pencil from 1831 to 1837; Alfred Jacob Miller, who recorded some of the earliest scenes of life in the region which is now the State of Wyoming; as well as Frederic Remington; Charles M. Russell, the great "cowboy artist;" and many more.

The program is to assemble the works of both paintings and sculpture of all the credible early artists whose subjects were the pioneer trappers, traders, mountain men, U.S. Army Indian fighters, old-time cowboys, as well as the Indian tribesmen. There will be no fiction here—although it is the pictorial documentation from which our Western history, fiction and movies have since been fashioned.

The new Whitney Gallery of Western Art was built through the instrumentality of Cornelius Vanderbilt Whitney, Esq., in commemoration of his mother, the late Gertrude Vanderbilt Whitney, who was herself a distinguished figure in the field of our national art. She was in 1931 the founder of the Whitney Museum of American Art, in New York City. That great museum, popularly known today as the Museum of Modern Art, was dedicated "exclusively to American Art." The present Whitney Museum of Western Art is similarly conceived.

The new Whitney Gallery in Cody, Wyo., is the first completed unit of the Buffalo Bill Historical Center, which is an ambitious and far-sighted cultural project originally conceived by Gertrude Vanderbilt Whitney. It is now being carried forward by her son. She was a close friend and admirer of Col. William F. "Buffalo Bill" Cody; and through this association she created her famous equestrian statue of the great Western scout. This imposing work of her artistry as a sculptor stands at the edge of the Wyoming town which he

IS BACK HOME"

founded and which bears his name; with the Rocky Mountains rising abruptly as a background. It is today one of the best known and most photographed equestrian monuments in the United States; and it adds a memorable impression for everyone who passes along the highway leading into the East Entrance of nearby Yellowstone Park. The big statue stands on a forty acre plot of land at the edge of the town of Cody, which was acquired by the Buffalo Bill Memorial Association through the public spirited generosity of Gertrude Vanderbilt Whitney. Her purpose was the future construction of appropriate buildings in which to perpetuate the "History and Antiquities of the Country." That concept is now taking form. Present planning anticipates the building of an Indian Museum, a Library of Western Americana and other associated projects. The new Gallery of Western Art and the Buffalo Bill Historical Center are under the directorship of Dr. Harold McCracken, one of the country's foremost authorities on Western Americana Art. A native son of Colorado, who spent his boyhood on a little ranch in Idaho, he is the author of twenty-five books, among which are such important works as *Frederic Remington—Artist of the Old West*, *The Charles M. Russell Book*, *Portrait of the Old West*, etc., and *George Catlin and the Old Frontier*, which will be published in October of this year. Harold McCracken is also a noted Arctic explorer, having led several scientific expeditions to Alaska and Siberia for such institutions as The American Museum of Natural History. He is also recognized as an authority on the grizzly bear and other American animals, on which he has written extensively. Until he recently took over the directorship of the new museum in Cody, Dr. McCracken was a resident of New York City.

Among the notable works of sculpture created by Gertrude Vanderbilt Whitney, in addition to her famous "Buffalo Bill" statue, are such distinguished monuments as the Titanic Memorial, which stands in Potomac Park, Washington, D. C.; the Monument St. Nazaire, France, presented to the Republic of France; the Columbus Monument at the port of Palos, Spain, a gift to Spain by popular subscription from all parts of the United States; and many others. Her smaller works of sculpture are in the Metropolitan Museum of Art; the Musee du Luxembourg, Paris; and other art museums. But of all her works the big "Buffalo Bill" equestrian statue is the best known.

Included at the present time in the Buffalo Bill Historical Center is the Buffalo Bill Museum, containing the



Looking into the Remington studio collection wing of the Whitney Gallery.



In the "Charles M. Russell Wing" of the Whitney Gallery showing one of the finest of all collections of bronze castings of the works of sculpture by "The Montana Cowboy Artist."
—Jack Richard photos

finest and most extensive collection of personal and associated memorabilia relating to Colonel Cody, who is undoubtedly the most colorful historic character in the whole glamorous story of early days on the Western Plains.

The Whitney Gallery of Western Art is ensconced in a large and imposing building, which is very appropriately designed for the purpose for which it is intended. There is nothing "modernistic" about it, although its facilities are the last word in modern museum designing. A total of 5,900 tons of stone, concrete and steel were used in its construction. Its main gallery is 240 feet in length, with the walls paneled in redwood and with terrazzo flooring. It is ar-

tificially lighted and completely air-conditioned. Handsome in appearance and completely fireproof the structure would do credit to New York City, or San Francisco, or any place in between.

Although the Gertrude Vanderbilt Whitney Gallery of Western Art was opened barely four months after the construction of the building was completed, the initial exhibitions present one of the most important assemblages of Western American art that has been gathered together. This includes, both permanent acquisitions and loans, assembled under the supervision of the museum's Director, Dr. Harold McCracken, with the assistance of Mr. William F. Davidson,

(Continued on page 50)

HISTORICAL RECORDS

Conducted by AIDA FAVIA-ARTSAY



ROSA PONSELLE as Leonora in "La Forza del Destino"

Ponselle "by Request"

By AIDA FAVIA-ARTSAY

It is doubtful there ever was a singer kinder to her friends and more responsive to the cause of Art than Rosa Ponselle! For years now, Rosa has been active as Music-Director of the Baltimore Civic Opera, and for years she has been concerned with the welfare and success—both artistic and financial—of the organization.

Her devotion to this pet project has recently prompted the release of a Long Play disc, containing some

of her private recordings. Up to now these were guarded like the contents of Fort Knox by the privileged few who owned copies.

Of Ponselle's privately recorded published LP's, this is one of the most important, for in it Rosa makes her official début as mezzo-soprano. Her very deep and far-reaching chest tones could possibly allow her to be classified in these renditions as contralto, but the quality of the entire voice—even with all the darkening

and rounding up—can only be termed as that of full mezzo.

A bit of analyzing would well clarify this point. Unlike male voices, which must be covered according to their classifications, those of female singers vary only in the quality of their natural texture. Thus, all female voices, regardless of their category, have 3 registers with breaks on the middle and high F's (with occasional deviations from the set rule to comply with some effect or preparation for a particular passage).

Male voices on the other hand, all consisting of but two registers (except a short-ranged *basso profondo*, which has one, chest register only), begin their covering at the following breaking points: bases on D, baritone on E-flat, and tenors on F. (It might be added that the older a male singer gets, the harder it becomes for him to cover, and the more often he sneaks in an open note where it doesn't belong).

The technique of production, then, being the same for all female voices, and the sole difference consisting in the natural structure of the vocal organ, Ponselle, with her breath-taking chest register and general intensity of tone, could easily have reached into the mezzo repertoire from the onset of her career. However, the lyric veneer in her voice over its dramatic base, which defined it as the stunning dramatic soprano it is, made her adhere to roles like that of Gioconda, in which she had no rivals.

At the close of her career, Ponselle added Carmen to her impersonations, but that hardly constituted a change, for although the part is really for mezzo, many sopranos, including Patti (she of all people!), tackled it for better or for worse. It was really not too long ago that Ponselle agreed to record on tape the three arias of Delilah—unequivocally belonging in the mezzo or contralto domain, and one that no average soprano would undertake in the original key.

With all this, Ponselle is still soprano, and one still possessing those unique attributes all her own. Only that with the passing of time, her voice grew in depth and darkness to the extent that now she can play with it to her heart's content, and to the delight of her countless friends and admirers.

At this point, too, a comparison between the female and male voice comes apropos. Oddly enough, while the former tends to become lower and heavier with maturity, the latter has been known to climb into higher spheres, as in the case of Zanelli,

who turned into a fine tenor, after a successful career as a baritone of the first rank.

The program on the ROSA PONSSELLE "By Request" 12" Long Play disc includes operatic selections and songs in French, German, Italian, English, and Russian: *SIDE I—Samson et Dalila*: printemps qui commence; *Samson et Dalila*: Amour! viens aider ma faiblesse; *Samson et Dalila*: Mon coeur s'ouvre à ta voix; *Die Tote Stadt*: Lautenlied des Marietta. *SIDE II—Carmen*: Air des Cartes; *Gianni Schicchi*: O mio babbino, caro; *Fortunio* (Messenger): La maison grise; *Jardin D'Amour* (Vuillemoz); *Be Sure Not To Tell Anyone* (Russian-Gypsy song); *Kiss Me Kate*: So in love; *South Pacific*: Some Enchanted Evening.

None of the above selections have been recorded by Ponselle for commercial release before. To obtain this prize of a record—sold exclusively for the benefit of the Baltimore Opera Company fund—please send check or money order for \$10.50 to Rosa Ponselle, Villa Pace, Stevenson, Maryland.

The record begins with an introduction by Rosa, in which she says: "Contained on this disc are selections many of my followers and reviewers might consider inconsistent with my talents, and I would agree. This album is, therefore, an indulgence on my part, happily acceding to the requests of friends."

She further explains that the recordings were made informally, at her home in Villa Pace. The three selections that follow are Rosa as Delilah, and a most alluring one at that! Much feeling and lavish opulence of tone—particularly in its lower depths—distinguish the three renditions. Nuances, too, are there to further enhance the beautifully sweeping phrases.

In "Die Tote Stadt," we have an entirely different Ponselle. Here her voice is pure soprano, and moreover, one of a timbre light in color and consistence which she assumes to sing Marietta's Lute Song, softly and delicately as if in a dream, to her own accompaniment on the piano.

As Carmen, Rosa delivers a Card Scene that is very impressive in its ominous suggestiveness. Back to the soprano province, she accompanies herself in *O mio babbino, caro*. While Lauretta's imploring appeal is sung with brilliant impact, the charming *La maison Grise*, and *Jardin d'Amour* are done in a more subdued fashion suited to the character of their music.

Now comes a Russian-Gypsy so-called "romance," which begins with the words meaning: *Be sure not to tell anyone that my soul is filled only with you*. In it, Ponselle imitates the style made famous by Varja Panina, Vera Massalskaya, and other REAL Russian Gypsies who moaned this kind of song.

For this purpose, Rosa sings "Be Sure Not To Tell" in the profundity of the F Minor key, using chest for all it's worth and extending it into

the middle register, with the result that the whole thing lays in the chest resonating chamber.

While on the subject of Gypsies, please note that Vialtzeva was no more a Gypsy than I am! Someone started that silly rumor and others have repeated it ever since. While she did sing Gypsy "romances," like the majority of Russian popular entertainers, it was in a straight voice with only the peculiar Gypsy "musical drawl" added.

Back to Ponselle—the "heart-rending" music and lyrics of "Be Sure Not To Tell" offer unlimited opportunities for pathos. And Rosa, with impassioned pleading in her throat, outdoes the "gypsiest" of Gypsies in emoting, as she does in voice production. Her Russian? Well, Pinza did it, and now it's Rosa.

She really learned the script with utmost care; So well in fact, that the majority of the words can be written down just by listening to her. The last two recordings—*So in Love*, and *Some Enchanted Evening*—will undoubtedly find enthusiastic approval among lovers of musical comedy.

Some out-of-tuneness of the piano, and echo in the recording, only add to the intimate informality of the disc and in no way detract from its desirability. Be it from the collecting viewpoint, or just to hear more of Ponselle's incomparable voice, this record is indispensable to all devotees of classical vocalization.

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FANNY ANITUA

UNIDENTIFIED SELECTION ON HERROLD 5000

The way things often go, soon after the issuance of Herrold 5000, the identity of the Mapleson recording on Band 13, Side I, was established. It is Act II Chorus Finale of Mancinelli's "Ero e Leandro:" *Peána! Peána! O Venero! O Adone!*

As noted in my review of this disc in April HOBBIES, the buzzing murmur which, instead of applause, greets the end of the triumphant paean, clearly indicates that this recording was taken at a rehearsal and not during an actual performance.

Sorry I missed this part in the score, but it was the 'teenth—many indexless, like the score of "Ero e Leandro"—that I had thumbed through for various research that day, before catching a train home.

My apologies therefore, and most sincere thanks to all who wrote in offering suggestions as to what the selection might be. In closing, may I remind that the remaining copies of Herrold 5000 are obtainable from Henry Herrold, 8778—111th St., Richmond Hill 18, N. Y. The price of this 12" Long Play disc is \$5.85, including packing and shipping.

ALBERT ALVAREZ as Romeo
(On Herrold 5000)

FANNY ANITUA DISCOGRAPHY

By WM. J. WILSON, JR.

	Columbia Records	s/s	d/s
LA FAVORITA: O mio Fernando	11118	Blue	C 2401
(Faust: Salve Dimora, by A. Bendinelli)		Blue	C 2401
LA FAVORITA: Fernando, dove mai lo trovero	11122	Blue	C 2275
UN BALLO IN MASCHERA: Re dell'abisso	11125	Blue	C 2275
(Note - Favorita: Fernando is erroneously titled "O mio Fernando." This recording also appeared on Green E 2458 coupled with Favorita: Spirto gentil, by G. Paganelli.)			
IL TROVATORE: Stride la vampa	11119	Blue	C 2276
WERTHER: Va! no, non e mal se piango	11123	Blue	C 2276
AIDA: Gia i sacerdoti (w. E. Cunego)	11426	Blue	C 2299
AIDA: Misero appien (w. E. Cunego)	11427	Blue	C 2299

(Note - These two recordings are from the composite set of Aida listed in 1915 U.S. Col. catalog, in which they appeared on Green E 2095.)

VUELVE (Berruenco)	11120	Blue	C 2411
NINA PANCHA (Valverde)	11121	Blue	C 2411
LA GIOCONDA: Voce di donna	11124	Blue	C 2412; D 9264; D 5535
ORFEO: Che faro senza Euridice	11126	Blue	C 2412; D 9264; D 5535
LA GOLONDRINA (Juarez)	41937	Blue	C 2685; Green E 2660
YA SOY FELIZ (Tejada)	41938	Blue	C 2685; Green E 2660
LA TAPATIA			C 2686
LA HAMACA			C 2686
SERENATA DE SCHUBERT			C 2687
LA LLANESCA			C 2687
CREPUSCULO			C 2688
TU Y YO			C 2688
SOBRE LAS OLAS			C 2689
PERJURA			C 2689

CARMEN: Set of 24 d/s discs — pink, red & white label —
recorded by Italian Columbia:

Preludio	42436	D 4620
Sulla piazza si schiamazza	42386	D 4620
Non puo tardar	42387	D 4621
Con la guardia quando monta	42399	D 4621
E la guardia quando smonta	42400	D 4622
Suono la campana	42381	D 4622
Ma qui fra voi non e la Carmencita?	42391	D 4623
E l'amore uno strano augello (Habanera)	42384	D 4623
Carmen, tutti qui te sola aspettiam	42393	D 4624
Ah! mi parla di lei?	42427	D 4624
Mia madre io veggio ancor	42398	D 4625
Che accade mai, che c'e?	42404	D 4625
Mio capitano, e stata una baruffa	42423	D 4626
Presso il bastion di Siviglia (Seguidilla)	42416	D 4626
Quest'uffizial non e gia capitano	42431	D 4627
Intermezzo	42437	D 4627
All'udir del sistro il suon (Gypsy Song)	42412	D 4628
Or ben, Pastia desia	42411	D 4628
Con voi ber affe mi fia caro (Toreador Song)	42382	D 4629
Ecco alfin ognun si tace	42383	D 4629
Ragazza, di un po' come ti fai chiamar?	42390	D 4630
Noi s'ha in vista un bell'affare	42396	D 4631
Certo la cosa e portentosa	42413	D 4631
Alfin sei qui!	42414	D 4632
Al quartier per l'appel!	42415	D 4632
Il fior che avevi a me tu dato (Flower Song)	42420	D 4633
No, tu non m'ami	42429	D 4633
No, piu non ti voglio ascoltar	42430	D 4634
Bubbio non v'e	42439	D 4634
Intermezzo	42405	D 4635
Ascolta, camerata	42425	D 4635
Che mai guardi di la?	42406	D 4636
Io ci vedo un bel garzon	42388	D 4636
Invan per evitar le risposte severe (Card Scene)	42424	D 4637
E nostr'affar il doganiere	42426	D 4637
Il dico, no, non son paurosa (Micaela's Aria)	42392	D 4638
Ma non m'inganno	42397	D 4638
Per amante ella avea	42389	D 4639
Ola! Jose!	42434	D 4639
Ah! bada a te, crudel	42421	D 4640
Ah! paventa	42438	D 4640
Intermezzo	42409	D 4641
Per due quarti	42410	D 4641
Eccoli	42385	D 4642
Se tu m'ami	42432	D 4642
Sei tu?	42435	D 4643
Piu non m'ama il tuo cor?	42433	D 4643
Tu non andrai cola		

(This discography of the Anitua recordings contains all the information Mr. Wilson was able to gather. Any additional numbers will be gratefully received and published. Our heart-felt thanks to Dr. Frank Garcia Montes, of Cuba, and to Mr. W. R. Moran, of California, for their kind assistance. A. F.-A.)

Favorite Pioneer Recording Artists

Conducted by JIM WALSH

Billy Jones and Ernest Hare

The Happiness Boys . . .

(Dave Kaplan at the Piano)

Continued

By JIM WALSH

VII. Death of Billy Jones

Only a few weeks later, on the morning of November 24, 1940, I was lying in bed at my home in Johnson City, Tenn., indolently reading the Sunday morning paper when I was shocked to find a brief item saying Billy Jones had dropped dead on Broadway the day before. Saddened by the loss of the friendly comedian with whom I had talked such a short time before, I obtained a copy of the Sunday NEW YORK TIMES for the sake of the death notice I knew it would publish. I quote it here in somewhat abbreviated form:

Billy Jones, of the erstwhile popular radio team of Ernie Hare and Billy Jones, the Happiness Boys, died of a heart attack last night while walking along Broadway near Fiftieth street. He collapsed in front of 1627 Broadway and was carried by passersby into a nearby restaurant where he was pronounced dead by an ambulance doctor from Metropolitan Hospital. His age was 51.

Identification was established at once by a radio script in his pocket. It was the script for his part in the Three Little Sachs program, 2 to 2:30 today over WMCA. His body was removed to the new West Fifty-fourth Street station house, and efforts were made to reach his wife who is believed to be in Philadelphia.

After the death of his mother several years ago, Mr. Jones, who was considered by his intimates to be the perennial bachelor, was secretly married. He and his wife operated what they called a "general store" in a little Pennsylvania town near Philadelphia, and it was always to this destination that Jones started when he finished his regular Sunday broadcast.

Mr. Jones was born in New York on March 15, 1889, and was educated in schools here. His first job was in the Custom House, and after two years he became an employee of the Bank of Commerce. He decided that banking was not his forte, so boarded a boat for North Wales, where he operated briefly as a sheep herder on his uncle's farm at Towyn, Merionethshire. He returned to New York, he told friends later, because he could not handle the tongue-twisting Welsh vocabulary.

Back in New York he went up-State

to work in an iron ore mine. Later he strung poles for the American Telegraph and Telephone Company and pulled copper wire for Western Union. He worked as a carpenter on the New York Central and even went in for blacksmithing before he discovered his rich tenor voice.

It was in a phonograph recording studio that he met Ernie Hare. They teamed up for recordings and remained an inseparable pair until Hare's death. Toward the end of their Happiness contract they also were doing Flit Soldiers for Standard Oil of New Jersey and then the Interwoven Pair for the Interwoven Stocking Company. The Happiness Boys reappeared, to be followed by the Taystee Bread program and a program for the Gillette Safety Razor Company. At his death Mr. Jones was doing the program for Sachs Furniture.

The Times also published this paid death notice:

JONES, Billy, suddenly on Nov. 23; survived by his beloved wife, May; his sister-in-law, Bessie, and nephews, Stuart and William. He was a member of New York Athletic Club, Winged Foot Golf Club, Vice Commander American Legion Post 754 and The Niblicks. Services at Funeral Church, Madison Ave. and 81st St., Tuesday evening, Nov. 26, at 8:30 o'clock. Interment Woodlawn Cemetery, Wednesday, Nov. 27. Cortege leaves Funeral Church at 10 A.M.

The Associated Press news story of Jones' death said: "The famous Jones-Hare radio partnership broke up on March 9, 1939, when Hare died just a week before his 56th birthday. Sadly, at that time, Billy recalled that he and Ernie had made 4,000 phonograph records together — "Good Lord, I suppose at least that!" On November 25, another AP item said:

"A memorial program was broadcast today over Station WMCA instead of the scheduled one starring Billy Jones, pioneer radio entertainer, who died in Times Square of heart disease. Marilyn Hare, 16, whose late father, Ernie Hare, and Jones once comprised the famous "Happiness Boys" team, and James Brennan, pianist and song writer, appeared on the program."

I was surprised to learn from the NEW YORK TIMES that Jones and his still surviving wife had a hobby of operating a country general store. He didn't mention it to me. Since his

office was at 1674 Broadway, he probably either was going to, or coming from, the office when he dropped dead at 1627 Broadway.

Jim Brennan survived Billy Jones by almost 16 years. He died in his home at Middleboro, Mass., after a long illness, on August 24, 1956, at the age of 70. A death notice in VARIETY said he began his song-writing career in 1910 after operating a commercial art studio in his native Boston. He wrote the music for the 1918 song hit, "The Rose of No Man's Land." According to VARIETY, Brennan was a pioneer in radio, and "his first commercial program was the 'Imperial Imps,' featuring Billy Jones and Ernie Hare."

VIII. Some Random Recollections

After the first installment of this series appeared, I received a letter from a valued correspondent, Mrs. Edna E. Sheldon, of Long Island City, N. Y., from whom I have been hearing occasionally for years. Considerably to my surprise, Mrs. Sheldon revealed in the following passages that she had been well acquainted with Ernie Hare and his family:

HOBBIES came today and I just sat and edited it from cover to cover. Noticed of course what data you gave about Ernest Hare.

His only sister lived in Ocean View, Va., a suburb of Norfolk. I lived in her cottage one summer, next door to Ernest Hare's mother's year-around house. His sister and her family lived with his mother. This was in 1920. She - the sister - had four children: Two boys; one, John Carl Morgan, was for some years an announcer in the '30's at Norfolk's radio station. There was Ernest Hare Morgan also.

Ernest Hare was close to his mother and sister. I met him when he spent his vacation with his family and was then under study for Al Jolson. He brought along the music of a new popular song, "The Love Nest," and his sister accompanied him on the piano time and time again while he warbled. His sister would play his Vocalion records for me and tell of the critics' praise of his singing. His sister played the piano at the Catholic church nearby, on First street, Ocean View.

I kept some contact by mail at Christmas time and an occasional letter, and visited his sister also in 1936. After 1940 I lost track of her. His sister and her family were proud of their famous uncle. I think his wife's name was Marie. She had been a show girl—

PHONOGRAPHS FOR SALE

Rare phonographs for sale. Edison Concert, Berliner, Pathe', Edison Maroon Gem, Eldridge Johnson, early phonograph with ear tubes and others. Cylinder records, parts of all kinds. Reproducer repairing, styli (needle) installed. Reproducers for sale. Send 25c for lists. — Pollard's, 4109 Soquel Dr., Soquel, Calif.

o36501

FOR SALE: Surplus antique phonographs from private collection, cylinder and disc. Send for free list. — R. J. Baker, Fort Gray Dr., Lewiston, N. Y.

o3253

MISCELLANEOUS

WANTED: Edison talking doll, Columbia Grand, Edison Concert, hurdy gurdy, street piano. Describe, price. — Nugent, R.F.D. 6, Box 33, Richmond, Va. au3023

CYLINDER machines, records, parts, outside horn disc machines bought, sold, traded. — Dave Houser, 203 Fifth, Minersville, Pa. mh123361

MUSIC BOXES, singing birds, early phonographs and collectors items. Let me find it for you for your price. Send stamped envelope please. — J. E. Koehler, 416 College Ave., DeKalb, Ill. au3262

WANTED: Lowery Organo attachment for piano; Ampico rolls; player pianos in fair condition; player organs and rolls; coin operated gum and candy machines. Animated displays of any kind before 1900. Please send pictures of displays. Must be in working condition. Price, etc. — F.R.P., Box 188, Westboro, Mass. o3637

FROM A FORMER EDISON dealer's stock that had been in storage, I was able to find some original Edison styles (needle) in both sapphire and diamond. Have a small surplus and will sell some while they last. Also, Diamond Disc reproducers at \$5 each. Send for free brochure on cylinder reproducers. — Pollard's, 4109 Soquel Dr., Soquel, Calif. o3219

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WANTED: 44-note Wuritzer pianoino music. 10 tunes to the roll. Also rolls of "A" music. — Dan Gray, P.O. Box 3181, Fort Worth, Texas. d6367

Wanted: Ampico & Duo Art piano rolls. — Thomas Grattelo, 860 Sunnyside Road, Oakland, Calif. o3633

SIMPLEX piano player, plays any piano. Has been electrified. About 50 rolls. \$150 crated. — Richard Bissell, Rowayton, Conn. o3382

WILLIAM JENNING BRYAN'S "Estey" Baby Grand Piano for sale. Write Stephenson's Antiques, Huntsville, Ohio. o3291

a very nice looking woman. When I lived in the Morgan-Hare cottage, it was on Avenue B, Ocean View, I believe, I can still remember the cottage's name, Auganax — a combination of three names.

Ray Wile, a staff writer for RECORD RESEARCH and an authority on Edison Diamond Discs, who lives at Flushing, New York, wrote me:

Your current series on Jones and Hare is interesting. Ernest Hare lived in the block behind my family (168th street in Flushing) for several years. At about the time the Happiness Boys began working for Flit the Hares moved to the 150 series of streets in Flushing.

I was at Ernie's funeral. His death had shocked all of us. Incidentally, his wife's name was Marie—not Mary, as his death certificate stated. Later his family moved to Hollywood and Marilyn was a contract player for Universal. I think she subsequently married Rudy Vallee's press agent. I believe Marie Hare is dead. I cannot say since we lost contact years ago.

You will observe that both Mrs. Sheldon and Ray Wile say Mrs. Hare's given name was Marie. However, as one of the letters to be quoted from her daughter will reveal, the name was originally Mary, but was changed to Marie for "show business" reasons.

In view of Mrs. Sheldon's saying Ernie constantly practiced singing "The Love Nest" during his 1920 vacation, it is surprising that I have not been able to find that he recorded it for any company. It is the sort of song in which Vocalion and Brunswick would have been most likely to use his fine voice, but Brunswick assigned the number to other singers and Vocalion appears not to have recorded it.

IX. Letters from Marilyn Hare

One thing I hoped to do when I began this series about "The Damon and Pythias of Show Business" was to write accurately enough to please Ernie Hare's daughter. Even so, I had no communication with Marilyn until after she had been sent copies of the first installment.

However, the articles did not come as a surprise to her. Several years ago Charles Lindsley told her I was contemplating such a series and Quentin Riggs of Oklahoma City mentioned my plans when he visited California in 1957 and talked to her by phone. On September 20, 1957, Quentin wrote to me concerning the telephone conversation:

"Marilyn's married name is Parker and her husband's name is Joseph. For a while she had a regular TV show, but now she is devoting her time to her family (she has four children — three of her own and

VIOLIN BOWS

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OVER 200 Duo-Art fully reproducing classical piano rolls. Chopin, Beethoven, etc., by Paderewski, Rubinstein, others. For information write William Pilkey, 100 Warwick Road, Jamestown, N. Y. s3234

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REGINA MUSIC BOX COMPANY old and new tune discs for sale: all types of antique music boxes and other mechanical musical items bought, sold and repaired. — Lloyd G. Kelley, Broadway & Route 3, Hanover, Mass. je120423

REGINA MUSIC BOX COMPANY old and new tune discs for sale: all types of antique music boxes and other mechanical musical items bought, sold and repaired. — Lloyd G. Kelley, Broadway & Route 3, Hanover, Mass. jly120422

VIOLINS—REPAIRS

VIOLINS - New, used; Italian, German, etc. French bows. Repairs, appraisals. — K. W. Jones, 2855 Carter Rd., Trevoise, Pa. au3832

MUSICAL INSTRUMENTS WANTED

WANTED. Edison and Columbia cylinder phonographs and records, Disc phonos with horns, roller organs, music boxes, and melodians. Private collector. — Neumann Miller, 410 W. Lomita, Glendale 4, Calif. s3844

MUSICAL INSTRUMENTS FOR SALE

FOR SALE: Melodeon: 2 Rosewood: 1. Estey 1856, plays, needs cabinet repair, \$160. 2. Restored and refinished, \$210. Crating free. Freight extra. — Mrs. M. H. Grimmett, 107 Country Club Drive, Concord, N. C. au1462

MELODEONS

BEAUTIFUL RESTORED instruments. Also buy and repair; reasonable. — C. Lamper, C-Sharp Hobby Shop, 1365 Bristol, N.W., Grand Rapids, Mich. au126651

OLD MASON MELODEON, wonderful condition, \$95. Write for appointment. — Mrs. Ruth Nelson, 46 Auburn Street, Malden, Mass. s3272

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one stepson) and to making occasional TV commercials. She was very charming and friendly when I talked to her, and I wish I could have met her. She has a beautiful speaking voice — very deep-pitched, resonant, etc., quite similar to her father's. I have never heard her sing, but if she sings as well as she speaks she must be very good.

Early in March, 1959, I was delighted to receive a long and informative letter from Marilyn herself, from which I shall quote:

March 9, 1959. I was glad to receive your letter today. I had already received a copy of *HOBBIES* and was so happy with the story thus far I did want to tell you how accurate and well done it is. I am sure both Billy and my Daddy would be proud, grateful and pleased.

Mother, Mrs. Ernie Hare, formerly Marie Flood of the Shubert musical days, passed away in Hollywood on Thanksgiving Day, 1956. It was very sudden, as she had been in perfect health—went to bed on Wednesday evening and apparently suffered a painless cerebral hemorrhage at approximately 9 A.M. She had been very active during the war years at the Hollywood Canteen. You can understand that this was a great joy to her as in this place, where almost every star, old and new, appeared at some time or other, she had a marvelous opportunity to renew many memories.

I have show biz in the blood, brain and heart, so I am still carrying on somewhat. This year I was on "Queen for a Day," doing Jeanne Cagney's fashion commentary while she was on a maternity leave for six months. I have done a number of half hour dramatic shows and lots of commercials. I always think how strange I should now be "selling soap," as the saying goes, when Daddy was one of the first



LEFT TO RIGHT

Marilyn Hare Parker, daughter of Ernest Hare, as she appears today. Marilyn Hare, movie and television notable, sent this autographed photo to Jim Walsh after reading the first installment of the current Jones and Hare series. The inscription reads: "To Jim Walsh, in grateful remembrance of all the wonderful things you've said of Jones and Hare. Marilyn Hare, 1959."

to see the possibilities of entertainment as a sales media. Of course I am practically completely involved in TV since there is disc jockey radio only, though I have a few radio commercials running locally.

My family life is Number One of all. I am, as you know married to Joe Parker, a motion picture director. You may have noticed his credit on "D. A.'s Man," "The Texan," "Highway Patrol" and the new up and coming "Pete Kelly's Blues." On April 16th be sure to watch for the director's

(Continued on page 33)

RECORDS WANTED

WANTED TO BUY: Will pay \$3 each for fine copies of any Pathe sapphire ball records by GENE GREENE, "The King of Ragtime." Not interested in Greene's Victor and Columbia records and do not want to buy records by other artists. Will also pay \$3 for a good copy each of the February and May 1912, Columbia record supplements. I need most Columbia supplements prior to 1912. Do not need Victor and Columbia supplements after that year. Want phonograph trade publications, especially the Talking Machine World from 1905 to 1936, and "house organs," such as The Edison Phonograph (and Amberola) (Monthly), Dia. Points, the Columbia Record & the Voice of the Victor.—Jim Walsh, Box 476, Vinton, Virginia. **tfx**

WANTED: Titta Ruffo's Pathe Dinorah: Sei vendicata—any number, size or coupling; outside or center start.—Alda Favia-Artsay, 60 Prospect Ave., Valhalla, N. Y. **tfx**

RECORDS by John McCormack.—James Sanford, 601 N. Broadway, Weatherford, Okla. **o12407**

PIANO ROLLS WANTED: all types. send list, receive cash offer by return mail (list returned).—M. Montgomery, 722 Spring, Ann Arbor, Mich. **je128041**

WANTED: HILLBILLY RECORDS by Carter Family, Uncle Dave Macon, Monroe Brothers, Cliff Carlisle, Jimmie Davis, Mainers Mountaineers, Goebel Reeves, Gene Autry, etc.—Don Wahle, 1128 Keller Ave., Louisville 13, Ky. **au3084**

WANTED: Glenn Miller material. Civillian and Air Force orchestras. Air shots, air checks, V-discs, 16" transcriptions, (original dubs or tapes); home recordings of radio broadcasts. Also articles and pictures.—Donald Whyte, 416 Parkside Ave., Buffalo 16, N. Y. **au3426**

RECORDS FOR SALE

Comprehensive Monthly Lists of 78's, including hundreds of unusual out-of-print and rare vocals mailed on request. Collections bought.—The Record Album, 208 W. 80th St., New York 24, N. Y. **ja128362**

HAVE YOU ANY RECORDS worth \$150? "Price Guide lists 7500 numbers, values, \$2.50 postpaid.—American Record Collectors' Exchange, 825 Seventh Ave., New York 19, N. Y. **je120061**

Edison, Columbia cylinder records. Collector's items. Cylinder machines and parts bought and sold.—James Riley, 156 School St., Norwich, Conn. **a3084**

OVER 100,000 hard-to-get records. 1903 to LP.—Jack's Record Cellar, 449 Haight Street, San Francisco 17, Calif. **d126121**

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GREAT VOCAL RECORDS. South's store for top condition collector's 78's. Operatic, historical, personality, jazz. Wants located. Free lists, your category. Collections bought as well as sold.—Record Collectors Service, 2322 Biscayne Blvd., Miami 37, Fla. **au3065**

Advance Collectors desiring rarities as Bassi, Bellincioni, Caruso, Carelli, Fabbri, Rossi, Wermez, etc., are advised to communicate with the Gramophone Trading Co., 5810 Biscayne Blvd., Miami, Fla., for quarterly auction listings. **au3447**

RARE UNUSUAL operatic records for sale, mostly French imported. Lists on request.—Collectors' Haven, 1131 Bergen St., Brooklyn 16, N. Y. **s3633**

OLD RECORDS FOR SALE: Kreisler, Caruso, Curci, Heink, McCormack, Lander, Williams and others. Best offer.—Mrs. Stephen Tredennick, 56 Chestnut St., Boston, Mass. **s3863**

WANTED: Radio transcriptions, AFPS recordings, records of all types by Sammy Kaye, Guy Lombardo, Blue Barron, Bill Kenny & Ink Spots. Top prices paid.—Paul Scriven, 238 West State St., Niles, Ohio. **au3215**

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BELLS

Conducted by LOIS E. SPRINGER

Oriental Symbolism

By LOIS E. SPRINGER



From the collection of Dr. G. J. Erskine comes this rare and beautifully detailed Ming dynasty bell showing Kuan-Yin, Goddess of Mercy and Love, the most universally respected and most generally known of all Chinese divinities.

Historically she is a transformation of the gentle disciple who was born from a tear shed by Buddha at the spectacle of the suffering world. Kuan-Yin's powers are in keeping with her attributes: she protects women, rescues shipwrecks, brings rains, etc.

—Collection of Dr. G. J. Erskine.
Photo by Anderson Photo Co.,
Kansas City, Mo.

Oriental bells hold a particular attraction for most collectors because even where an Oriental bell's history has been lost, its symbolism often gives the bell a significant story. And rare indeed is an Oriental bell without some symbolism.

The Chinese and Japanese, regardless of their economic levels, have through the centuries, lived close to nature and many aspects of the natural world hold some special symbolic value for them. When used as decorative motifs by their craftsmen, these emblematic designs from nature usually serve to express felicitous thoughts.

The peach, the pomegranate, and the Buddha's hand citron, for example, represent "the three abundances" or the most desired blessings of life, inasmuch as they symbolize many years, many descendants, and many official promotions. Rattles and bells are often made in the likeness of one of these three fruits, as in the accompanying sketch.

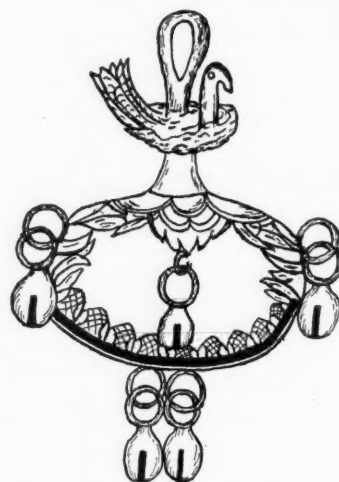
Also dear to the Oriental heart are the flowers of the four seasons: the peony for spring; the lotus for summer; the chrysanthemum for autumn; and the plum for winter. Either singly or in combination, these emblematic flowers invariably decorate the Chinese enameled bells found in all collections.

The lotus is of great religious significance to all Buddhists. Rising as it does, unspotted by the mire in which it grows, it has become a symbol of purity. It is therefore fitting for the figure of Buddha to be seated upon a lotus blossom, and many bells show him thus.

But the most common and distinctive use of this flower symbol on bells is seen where the eight petals curve upward at the tip of the long-handled Mt. Fujiyama bells. These are used by all devout pilgrims climbing to its peak, the ascent being something of a purification rite.

As in nature, where there are flowers there are butterflies. These are used to symbolize joy and happiness. The bat also is a symbol of happiness. Sometimes, in fact, the bats worked into enameled bells are so ornate as to be indistinguishable from butterfly designs.

Of their native trees, the pine is an Oriental favorite both in nature and in design. It symbolizes the wish for a long life, as does the peach tree, the plum tree, and the bamboo, all of which are frequently etched or



Drawing of a rare and ancient Tibetan priest's bell, rich in Oriental symbolism. Shaped like a pomegranate split by its bursting seeds, represented in the crochets fastened to the sides and bottom, the bell stands for resurrection and immortality. Complementing and strengthening this symbolic idea is the phoenix bird rising from a bed of ashes midway across the handle.

—Author's collection.

embossed on shrine bells used in prayers asking for a long life.

Longevity, with immortality to follow, has always been the boon most coveted by the Chinese and Japanese; thus it is symbolized again and again. The tortoise, the crane, the hare—each speaks of a long life on earth. The early Chinese worshipped the tortoise because of its long life and its great strength. They believed it lived 5,000 years and could carry the world on its back.

So great was the veneration in which cranes were held in ancient times that generals going into battle frequently carried their tame cranes with them. The hare is usually represented as white, symbolizing the superstition that it becomes white on attaining 1,000 years of age; it is often shown with a pestle and mortar in which it is supposed to be mixing the elixir of life.

As a collector becomes acquainted with these Oriental symbols, there is a certain fascination in studying their meaning as they are combined in motifs on various bells. There are many complimentary associations in the combinations. One of the most cunning of Oriental tap bells has a tortoise as its base, carrying on its back a dome-like bell etched with Japanese pine trees and symbols.

The delicate tapping device to ring this bell is tipped with a tiny crane

in flight. All in all, such a bell must at one time have made a most suitable gift, for every detail bespeaks the wish for a long life. Indeed, the inscription itself when translated expresses this same wish.

A variation of this bell has the tortoise carrying an elephant on his back. The elephant in turn, an emblem of strength and sagacity, carries on his back a dome-like bell representing the world.

Most commonly the tortoise is shown with a crane astride his back, a bell in the bird's beak. These attractive call bells have long been popular in Oriental households as inexpensive symbols of the family's wish for a long life.

To the Oriental mind, each creature has a special symbolic value and serves to express some thought, usually felicitous, when adorning a bell or other art object. The sheep is the symbol of a tranquil retired life; the horse is emblematic of speed and perseverance; the monkey stands for good luck. Two other animals frequently represented on both Chinese and Japanese bells are the deer—meaning happiness, and the fox—mischievous.

The peacock signifies grace and charm, and sometimes poses as the handle on a bell. Mandarin ducks and wild geese, especially in pairs, have become symbols of conjugal fidelity because they are thought to mate for life. A graceful pair of geese, with necks arching, forms the handle on an unusual bronze bell having pellets enclosed within it. In shape the bell resembles a child's toy iron except that it is "lacily" perforated so that the sound can be heard.

Fish, in general, stand for wealth and success and perseverance—for as

legend tells us, their struggles and leapings against the rapids in the Yellow River have always been greatly admired by the Chinese. The carp in particular forms a favorite motif and there are many life-like creations of it in ivory, jade, wood, and metal.

The carp is not only a prime leaping fish but is also credited as a first rate message-carrier. The idea of the carp as a message-carrier was first recorded by a poet of the Han dynasty, who told how he "was brought some carp by a boy, and cutting open one, found in its belly a letter from his beloved, declaring her love and wishing him happiness."

Later poets have carried on this fantastic legend, even crediting the carp with the power to carry prayers. High over the entrance to a temple there often hangs a large bronze bell shaped like a carp. A tug on the lengthy tassel indicates the worshiper's wish that his prayers be carried forth by the messenger-carp.

Among mythological creatures the dragon and the phoenix are of special interest. The phoenix, an imaginary bird living in the highest heavens, has always been the special emblem of royal personages. It signifies eternal youth and vigor.

The dragon as a symbol has now been widely replaced by the lion (Dog of Fo) as the orthodox guardian of Buddhist faith. But the dragon for centuries was the dominating symbol of Chinese culture. As such it stood for all that is powerful, magnificent, terrible, and glorious—a genuine symbol of imperial power.

Actually, there were nine types of mythical dragons. However, those shown by craftsmen were invariably either the royal dragon (P'u Lao) or the musical dragon, the latter being especially appropriate on bells.

Even the elements of nature have symbolic attributes in Oriental art. Representative of a thunderbolt is the Tibetan *Dorje* used as a handle on lamasery bells. Four prongs curve gracefully over a center prong, the five signifying indestructible power. Fire rays are symbolized on many shrine bells by numerous long spikes.

BELLS FOR SALE

LIST of bells for sale, and bells wanted, 10c. — Stonecrest Antiques, Marlborough, Conn. P. O. East Hampton, Conn. s3272

FOR SALE: Bronze Bell from s/s "Claremont" 1906. With clapper, crate and ship F.O.B. \$50. — Albert Carriere, 8234 Apple St., New Orleans 18, La. o3483

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By A. C. Meyer — \$2.50

A story about the Meyers' personal search for bells. A down-to-earth summary of a fascinating hobby.

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BILLY JONES & ERNEST HARE

(Continued from Page 31)

credit on the Academy Awards as Joe has had that chore for the past three years. Joe started in radio here in Los Angeles in 1936 and was producer-director on some wonderful shows like Fibber McGee and Molly, Amos and Andy, etc., not to forget his last radio bit with Rudy Vallee, who was, as you may know, a good friend of Jones and Hare. Rudy was best man at the Parker wedding in Chicago April 13, 1947, and is godfather to our first born, Stephen Ernest, now aged 10.

That brings us to the children. They are: Stephen Ernest, born Sept. 11, 1948; Christopher Joseph, born May 14, 1951, and Germaine Marie, born May 7, 1955. We think they are all pretty special and though Steve bears the Ernest name, it is Chris who bears the physical resemblance to Ernie Hare. Both the boys are musically inclined. Steve is pretty good on the piano and Chris has the blessed Hare vocal chords, though all this talent is at this point reserved for home consumption. Germaine is too young to tell us of her abilities except that she is "the princess with the personality" to all of us.

Oh yes, you might like to know how the Joe Parker—Marilyn Hare romance blossomed. I was overseas, entertaining troops all over Italy and Africa with Ed Gardner of "Duffy's Tavern." We landed in Naples, Italy, and Joe and Ed renewed their old radio acquaintance and Joe and Marilyn started a new friendship which was renewed upon Joe's return to the States in 1946.

We hope that one day the Happiness Boys story will be on the screen. There has been much interest from time to time and I am certain one day the time will be right. I hope I have answered a few of the questions you asked. Use what you will. We'll be looking for the next installment eagerly. Thank you for caring so much for the ones I love so. Sincerely, MARILYN HARE PARKER.

With her letter, Marilyn enclosed a biography prepared by the NBC Publicity Dept. After telling of how she took her father's place as Billy Jones' partner during his last illness, the biography says:

Republic Pictures brought Marilyn to Hollywood. Within three years she had starred in 21 motion pictures. She was borrowed from Republic by the producers of the musical hit, "Meet the People." She co-starred with a young and coming comedian, Jack Bailey, now the star of NBC-TV's "Queen for a Day." . . . During the war years Marilyn appeared in more than 600 camp and hospital shows. . . . With the advent of television, she starred in "Admiral Hollywood Revue," telecast from the stage of Pantages Theater, Hollywood, in 1948. She followed this with her own daily show from a Hollywood station. Later she appeared on "The Red Skelton Show," "The Bob Crosby Show," "Art Linkletter's House Party," "The Buster Keaton Show," "The Danny Thomas Show" and "Queen for a Day." Her latest motion picture credit is "Eighteen and Anxious" with Martha Scott, Jim Backus, William Campbell and Mary Webster.

The sketch says Marilyn attended Flushing High School in New York and the University of Southern California; that she is 5 feet, 3½ inches tall, has blonde hair and brown eyes and her hobbies are "children, swimming and golf — in that order."

A later letter from Marilyn gives

(Continued On Page 35)

Chimpanzee Bank

By F. H. GRIFFITH

The only mechanical bank to feature an ape is our choice as No. 76 in the numerical classification. This bank is the Chimpanzee Bank and strictly defined as an ape it is in a class of its own, however, in the broad definition the bank fits into the monkey group of mechanical banks. This group, by the way, comprises some very interesting mechanical banks. There are the four types of Organ Bank, all of which ring bells in their operation; then there is the rare Monkey Bank (HOBBIES, April, 1958), as well as the elusive, hard to find Little Jocko Musical Bank wherein music is played during the operation of the bank. Two other rather rare items in the monkey group are the foreign made Monkey With Tray and Monkey and Parrot. Then, of course, there is the late, rather common Hubley item, The Monkey and Organ Grinder (Monkey Bank), as well as the desirable Lion and Two Monkeys made by Kyser & Rex. And last, but not least, is one of the outstanding banks in the group, The Monkey and Coconut made by J. & E. Stevens Company. The Chimpanzee Bank can, if the collector so chooses, also be classed in the group of house or building type mechanical banks. This is merely a matter of choice or opinion.

The Chimpanzee Bank was patented September 21, 1880, by L. Kyser and A. C. Rex of Philadelphia, Pa., and also manufactured by them under the company name of Kyser & Rex of the same city. The bank as produced closely follows the patent papers and the accompanying drawings. One of the desirable features of the bank is the fact that a coin operates the mechanism and this feature is well covered in the patent papers as follows: "Our invention relates to toy money-boxes in which the insertion of a piece of money causes the figure attached to and forming part of the toy to move; and our invention consists in so constructing the toy that no money can be deposited within the box without first causing a figure to move its head and hand, and, if desired, its whole body, and act as though recording the amount of the deposit in a book which lies open before it, and upon the passage of the money into the box the figure resumes its upright position again, and at the same time it causes a bell to be struck, indicating that it is ready for the next deposit." Also in the patent papers it is interesting to note that the word "monkey" is used in reference to the figure.

The bank shown was obtained by the writer some years ago through the good help of Robert Beveridge of Albany, N. Y. It is completely original with no repairs and the paint is in excellent condition. The colors are as follows: The building is an overall light green with a red base, the windows are outlined in gold, and the tin inner lining of the larger lower windows is painted a light red. The top peak and the archway over the



monkey are in red and the lettering of the name is done in gold. The domed perforated section in back of the monkey is white as are the open pages of the book in front of the monkey. The edges of the pages and the covers of the book are gold, the desk or table-like section is brown. The monkey has a blue jacket, white shirt, and his hands and face are brown.

To operate the bank a coin is inserted in the provided slot located to the front of the figure. In inserting the coin it is necessary that a lever across the slot be pushed to the rear by the coin itself. This causes the head of the monkey to nod forward and at the same time his right arm and hand move down on the open book as though noting the deposit thereon. A bell also rings during this action as a finishing touch. The coin is released into the bank and the figure returns to the position as shown in the picture ready again for action.

The Chimpanzee Bank is rather difficult to find in good original condition. It is an attractive item and also has the desirable feature of the coin operated action, thereby making it a fine addition to a collection of mechanical banks.

Mechanical, Electrical and Scientific Antiques

Conducted by F. H. GRIFFITH

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WANTED

PLEASE NOTE my mechanical bank display ad in this section, listing various wants.—F. H. Griffith, Harris Pump & Supply Co., Pittsburgh 3, Pa. tfo

Mechanical Banks — Leslie DeVoe,
4010 Washington Blvd., Indianapolis
ja12675

MECHANICAL AND STILL BANKS
wanted for resale. Describe fully and
state price. — A. Hotze, 9326 McKenzie
Rd., Affton 23, Mo. ja130431

WANTED TO BUY: Old cast iron still
banks for personal collection. No repairs
or repaints. Highest prices paid.—Larry
Shrimplin, Rt. 1, Conesville, Ohio. s3483

IRON MECHANICAL BANK and iron
toy parts — sales and service. — Kurtz
Antiques, Sanatoga, Pa. au6844

MECHANICAL BANKS WANTED.
Only good, clean, originals desired. Top
prices. — Donna J. Fisher, Selinsgrove,
Pa. o3042

FOR SALE

HAVE nice selection of still banks and
few mechanicals. Please enclose stamp
for list.—A. Hotze, 9326 McKenzie Rd.,
Affton 23, Mo. au6407

MECHANICAL BANKS for sale. Send
stamped addressed envelope for list.
Gordon Grimes, 14091 Highway 39, West-
minster, Calif. au1631

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Iron Elephant Bank, \$4. Bank Building
Bank, \$4.60. Large Iron Goat (Oscar)
Bank, tall and horns missing, \$8.50.
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(quaint boat scene) key gone, \$2. Reg-
istering Bank, tin (Reg. to .10), \$2.
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- SCHLEY BOTTLE-ING UP CERVERA
- PRESTO (Penny changes to quarter)
- JAPANESE BALL TOSSER (Tin, wind-up)
- SHOOT THAT HAT BANK
- FOOTBALL BANK (Man Kicks Coin In House)

- TOMMY BANK (Prone Soldier Shoots Gun)
- JOHN BULL BANK
- BULL & BEAR BANK
- COASTING BANK
- MUSICAL SAVING BANK (You pay—I play)
- PREACHER IN THE PULPIT
- TARGET
- WINNER SAVING
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F. H. GRIFFITH

HARRIS PUMP & SUPPLY CO.
Pittsburgh 3, Pennsylvania
tfx

**BILLY JONES and
ERNEST HARE**

(continued from page 33)

the following additional information:

Ernest Hare had brown eyes and brown hair. My paternal grandparents are both deceased. There are two of Daddy's sister's children in Norfolk—Ernest Morgan and Louise Morgan Farrar. One cousin, John Carl Morgan, is in radio at Vicksburg, Va., and one, Ida, somewhere in Virginia — I don't know where.

Mother was born Mary Flood but used Marie Flood in the theater and Marie Hare ever after. She was born Feb. 27, 1886, in Huntington, Pa., and passed away Nov. 26, 1956, at 70.

Billy Jones' widow is residing in Lancaster, Pa. Billy and May were married in 1937.

I was born Oct. 23, 1923, in Flushing Hospital, Flushing, N. Y. As you mentioned, I have three children and one stepchild, Ronald, 16. I am dark blonde with brown eyes.

X. In Conclusion

And now, having chronicled the achievements of the younger generation, as exemplified by Marilyn Hare Parker, we have reached the conclusion of the saga of those two most lovable gentlemen of the entertainment world, Billy Jones and Ernest Hare. Their memories deserve to remain ever green not only because of their great abilities and the happiness their performances brought to millions but because their association so well exemplifies one of the greatest virtues — brotherly love. I hope their life stories will soon be told on the stage, TV or the screen. Meanwhile, I can think of no more appropriate way in which to sum up their attitude toward their fellow men and the good they did while they lived than by quoting the final chorus of their Edison record of "That's My Hap-Hap-Happiness":

(Continued on page 43)

WANTED**ANTIQUE****MECHANICAL BANKS**

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DOLLOLOGY

Conducted by
CLARA H. FAWCETT

Many are the uses to which dolls are put, quite aside from their popular use as "children's children." Among the most interesting in our present day are the fashion dolls of the Ice Capades. According to Eleni of *"The Washington Evening Star"* for January 23, 1959, these dolls are taken into a city to provide a preview of the costumes to be worn by the skaters. The tiny costumes, made to scale, are complete in every detail, down to the last bead and sequin and present a picture in miniature that is surpassed only by the skaters themselves as they flash by in colorful procession whirling and turning in rhythm with the music of the show.

"Custodian of the dolls" is beautiful twenty-one year old Patti Hopkins of Helena, Mont., a blond girl of Norwegian descent, who until a few months ago, was a skater with the show. She is now preparing for a career in radio and TV, in the meantime taking the dolls on tour

FASHION DOLLS OF THE ICE CAPADES

By CLARA H. FAWCETT

preceding the show in the various cities where the Ice Capades perform.

To quote Patti, "So much attention is paid to the costuming of such an extravaganza it takes designer Billy Livingston eight months to work out the hundreds of costumes needed for the show.

"The theme of an act in the production has to be considered, and if it's the costume of a fable-inspired sequence, sometimes intensive fashion research must be done.

"Livingston does the sketches in color and these are then translated into real costumes by Mme. Celine Faur. But she first interprets them on dolls in exact scaled proportions.

"Many factors enter into the designing of costumes for the Ice Capades. The weight of the costume loaded down with ornamentation can't be too heavy.

"Thirty some odd pounds is a good costume weight. The ease of movement of the skater and the quick changeability must also be considered."

Where do these dolls go each year after they have served their purpose—to Ice Capade's fans who become doll collectors? No, the miniature skaters retire to Hollywood, Calif., where they take up residence in the display room of John Harris, producer of the fabulous spectacle on ice. As Eleni says, "It is an old dolls' home where the 'show girls' will continue to fascinate viewers." There must be many hundreds of the colorful figures, for each season sees a new troupe.

We wonder what will happen when the "old dolls' home" is filled to ca-

capacity in the years to come when hundreds of new ones will undoubtedly be added. It is hoped that the Ice Capades will continue indefinitely, for it is such a wonderful source of pleasure to those who revel in beauty and grace and the poetry of motion. It would be much appreciated if the anticipated overflow of the miniature performers could be housed in the East, where persons from another part of the country from the place of origin could see them. We may not all see Patti again, as she heads for home after the close of the season and may next year return to college. But the tiny "show girls" will continue to give a preview of the Ice Capades and are becoming a part of the history of dolls.

OF INTEREST TO DOLL COLLECTORS

Many enthusiastic doll collectors are now busily preparing to attend the 10th annual convention of the United Federation of Doll Clubs, Inc., to be held August 12 through 16, at the Hotel Muehlebach, Kansas City, Mo., with the Heirloom Doll Collector Club of Greater Kansas City as the hostess club.

The writer had the pleasure and privilege of attending only one of these wonderful gatherings because they are held at an inconvenient time for her, but she was amply rewarded for that one attendance in Boston. At these conventions one sees the most fabulous doll collections and meets creators in the field. People with like interests meeting together always have a good time, especially doll collectors. There will be work shops, including one on pattern making and one on wig making, evening entertainment, inspirational talks, a tour of the city, etc. A highlight of the Exhibit will be the "Panorama of American Dolls," featuring American-made dolls from the Goodyear and Greiner dolls down through the years.

C. H. F.



Ice Capades Fashion Dolls. Sketch taken from a *Washington Star* staff photograph of Patti Hopkins by Harry Goodman.

Mrs. R. Gordon Hughes, business woman of Charleston, W. Va., was the subject of a feature story in a recent issue of *Covington* (Va.) *Virginian*. Mrs. Hughes travels considerably and never returns home without one or more dolls to add to her already extensive collection.

Mrs. Hughes is also encouraging her godchild, Susan Lynn Weikle of Covington, Va., in the benefits and joys of doll collecting. Young Susan already has 50 dolls, many acquired by her grandmother on her travels.

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HARRIETTE G. MILLER

A Century of Dolls and Paintings

Special exhibitions of Nineteenth Century dolls and of modern paintings opened July 11 at the Old Slater Mill Museum to remain on view through September 6.

The show entitled "A Century of Dolls" consists of dolls on loan from the private collection of Mrs. Edward L. Singsen of Rumford, R. I.

The art show is entitled "Retrospective Exhibition of Paintings by John Grillo." It is on loan from the Olsen Foundation, Inc., of New Haven, Conn.

"Vacationists touring New England as well as residents of the city and nearby communities will find the exhibition of dolls and of the paintings of John Grillo fascinating supplements to our popular permanent exhibition, I am sure," Donald Shepard, Director of the Museum, said in announcing the "double-header" special attraction.

Old Slater Mill Museum occupies the original but expanded mill in

which American mass production manufacturing had its successful origin. It was built in 1790 by Samuel Slater to house his enterprise for spinning cotton on machines run by waterpower according to the "Arkwright system" which he learned as an apprentice in England.

Demonstration of hand-weaving and the now rare skill of hand spinning is one of the attractions of the Museum's permanent exhibition.

Summertime visitors frequently enthuse also over the garden, located on the north lawn of the Museum grounds consisting of plants from which textile fibers and dyes are derived. The garden donated by the New England unit of the Herb Society of America offers a practically unique educational experience.

The building itself, memorabilia of Slater as an industrialist and as a personality and replicas of his machines and other machines important in textile history make up the rest of the permanent exhibition.

Accenting the doll show will be a "salute" by the Museum to the M. J. Chase Co. of Pawtucket, makers of the "Chase doll" famed in the hospital training field. The Chase concern will add to the "Century of Dolls" show with a display of its own. The Singsen collection to be on view will also include one of the original Chase dolls.

The doll show will illustrate how little girls in America back around 1800 had to be content with home-made dolls of cloth or wood, although a few dolls were being imported then.

The imported ones were generally of wood, often with a thin coat of plaster covering the head, with features painted on and, sometimes, glass eyes set in. Representing different periods within the century and exporting countries are papier-mache, glazed china, Parian, bisque and wax dolls. The exporting countries were France, Germany and England.

The Olsen Foundation loaning the John Grillo paintings exists mainly for the purpose of sponsoring studies of the nature of creative thinking as a possible means of expanding the creativity of research workers in the interest of national welfare.

The retrospective of the artist John Grillo's work is said by the foundation to give "an excellent opportunity to study the inventive steps which the artist has taken in the development of his quite varied style" and show "an evolutionary chain of related aesthetic experiences."

It consists of about 80 oil paintings and gouaches done by Grillo in the 11-year period preceding 1957. Grillo worked with the artist Hans Hofmann for some years and is "deeply indebted," according to the foundation's prospectus, "to that great abstractionist for experience with the bold use of color and with the organization of new and vivid forms."

The Old Slater Mill Museum is located on Roosevelt Avenue near Pawtucket, R. I., City Hall and the downtown district.

The museum is open Tuesday through Saturday from 10 A.M. to 5 P.M., and on Sunday from 2-5 P.M.



This is BEBE JOLI (Pretty Baby) presented by the people of Brittany, Western France, to General Dwight D. Eisenhower as a symbol of their appreciation as indicated in General Eisenhower's letter of transmittal.

—Illustrated from the Smithsonian Institution doll collection

The sum of the whole matter is this, that our civilization cannot survive materially unless it can be redeemed spiritually. It can be saved only by becoming permeated by the spirit of Christ and being made free and happy by the practices which spring out of that spirit. Only thus can discontent be driven out and all the shadows lifted from the road ahead.

—Woodrow Wilson



"The Ten Toddlers"

Mabel Smith, doll collector of Cedar Rapids, Ia., tried her hand at doll making and these ten dolls are the result. She says that they are her version of Johnny Nash (of the Arthur Godfrey Show) as a tiny toddler. The heads, hands, feet and legs to above the knee are bisque. The bodies are broadcloth, and stuffed with cotton.

The dolls can sit, stand, and walk if held by the shoulders. The heads can be turned. The mouths are closed. They have applied pierced ears, and applied bisque hair. They are signed in the bisque, "Mabel Smith—M.S.—1". The date "1958-59" is impressed inside the head. Collector Smith says the "ten toddlers" were one year in the making.

They are colored brown, and the blown glass eyes are brown.

Mrs. Smith says she used the old method of doll making. She modeled in clay first, made plaster of Paris molds, using pure white bisque slip; then she applied and pierced the ears. The next step was to apply the bisque hair by hand. Sockets for the eyes were cut next. Then came the firing in a kiln. Then they were decorated and the blown glass eyes set stationary and the earrings added. Next step in her production was the making of the bodies and the assembly of the various parts.

The last project was the task of making the ten little shirts and ten pairs of overalls.

Mrs. Smith indicates that it was an enjoyable task, but she admits, "I'm leaving the making of dolls to the doll makers."

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DOLLS WANTED

WANTED: OLD DOLLS or heads. — Ruth Larkin, 101 Monroe Drive, Williamsburg, New York. n12238

WANTED: OLD DOLLS or heads. — Goldie Schneider, 1047 West Main, Galesburg, Ill. ja6867

WANTED: Edison talking doll, complete or parts. — Nugent, R.F.D. 6, Box 33, Richmond, Va. au3422

ALL KINDS of paper dolls bought and sold. Anything pertaining to paper dolls. — Connecticut Antiques, "A" Pomfret Center, Conn. o126121

OLD DOLLS - Give markings, condition, price. — Catherine Symmes, 4650 Harris Trail, Atlanta, Ga. au3802

WANTED: Antique dolls and collections, Brus and Jumeaus. — Doelman Dolls, Middleport, N. Y. je12867

WANTED: Antique dolls or heads. Old toys. For museum. — Hannah Squire, Bruceville, Ind. s6614

WANTED: "Wizard of Oz" character dolls, toys, games, pamphlets, posters, picture books and cut-out books. Anything related to Oz. State condition and price. — Dick Martin, 63 W. Burton Pl., Chicago 10, Ill. tfx

WANTED: Bisque Rose O'Neill kewpies in both large size and action type figurines. Describe and price first letter. — Mrs. Beth Herbst, 3215 Orchard, Wichita 6, Kansas. s3804

DOLL REPAIRS

BRODEUR DOLL HOSPITAL, 417 State Life Bldg., Indianapolis 4, Ind. For 42 years we have done all kinds of repairs on all types of dolls. Work well done, reasonable prices. o120291

ANTIQUE AND MODERN. Repair, rebuilding, restringing, replacement parts (not sold without repair job), wigs. Free estimate, custom dressed modern & antique dolls. — Pedlar's Pack, Box 525, Woodbridge, Va. (2 1/2 miles south of Occoquan Bridge on No. 1 Hwy.) o3295

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EXPERT REPAIR SERVICE, old or new dolls, felt dolls beautifully restored, broken bisque skillfully mended. Custom made gowns any period, custom hand-knits for any size doll. All work done by professional artists and fully guaranteed. — DeNunez Studio, 13536 Correnti St., Pacoima, Calif. o3276

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Doll hospital supplies. Antique dolls for sale. Also odd parts and heads. Stamp for lists. — Doll Repair Parts, 18229 Detroit Avenue, Cleveland 7, Ohio. my124032

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CHINA AND BISQUE arms and legs (replicas). Restringing, painting, eyesetting, wigs, clothing. — Blossinger's Doll Hospital, 3218 Lorain Rd., Cleveland 13, Ohio. s124431

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STAND YOUR DOLLS! Illustrated, descriptive price list; strong, attractive stands. — Bessie Magee, Randolph 4, Vermont. au6084

DO YOU want your dolls dressed correctly? Research done for each. Patterns made to measure for historic dolls. Stamp please. — Miss Christine Spraker, 161 2nd St., Troy, N. Y. au3464

GLASS DOLL EYES MFG. All kinds. Estab. 1892. Inquire Lists. No C.O.D. White Hard Wax Doll Use No. 375 Colored Wax Flesh Dolls, White Beeswax Glass Eyes Dolls Use, etc. — Schumacher, Halladay St., Jersey City, N. J. au60211

COLLECTORS! Display your costume dolls in their correct setting. "Album" dollhouse, as exhibited in 1959 National Antiques Show, Madison Square Garden. Send 25c for photo and description to: Marie Wilson, 909 Belmont Ave., Brooklyn 8, N. Y. au1832

DOLLS FOR SALE

ANTIQUE DOLLS: Rare, photographs list 50c. — Goldie Schneider, 1047 W. Main, Galesburg, Ill. d6614

DOLL STANDS. Send for descriptive circular of a complete line of doll stands. — Laura Hoftelg, P.O. Box 194, Mound, Minn. mh124431

SQUARE DANCERS, \$8.50 pair. Instructions for making, \$1. Centennial Cendie, \$6. — Silvia Bryant, 19 Boulder Court, Colorado Springs, Colo. o3403

FINE OLD DOLLS for both beginning and advanced collectors. By mail order, or shown by appointment. Descriptive lists available. — Lucy Cunningham, 1620 N.W. 17th St., Oklahoma City 6, Okla. d6069

BEAUTIFUL antique dolls, \$15 and up. Stamp for list. — Gracella Antiques, 325 Elm St., Battle Creek, Mich. au1631

DOLL LIST for stamp. Sawdust bodies, books, ceramic parts. — Dorothy's Dolls, 2509 Covert, Evansville, Indiana. jly12069

OLD AMERICAN BISQUE Fulper doll heads. Send self-addressed stamped envelope for reply. — Mrs. Ruth Rieker, R.R. 1, Box 349, Whitehouse Station, N. J. s6867

STAMP PLEASE. New list Antique dolls. — Dolls, Snohomish, Wash. my12675

FINE ANTIQUE DOLLS for advanced or beginning collectors. List 25c. — Mrs. Lloyd Hollister, 285 Goshen, North Little Rock, Ark. o3403

ALL CELLULOID BOY DOLL heads: Three sizes—3", 50c; 4", 75c; 4 1/2", \$1. — M. & R. Doll Hospital, 6959 S. Halsted, Chicago 21, Ill. n6867

POT-BELLIED STOVES, made of wood, black finish. Look like the real ones. 5" tall, ea. \$2.75, plus 35c postage. 10" tall, \$5.50 each, plus 60c postage. — Wm. P. Kupka, Chelsea, Iowa. s3234

CLASSIFIED AD RATES

8c per word; three months for the price of 2; twelve months for the price of 8. (Except for change in address, no changes permitted on the low three and twelve months rate.)

OLD DOLLS FOR SALE. Some modern. Disposing of large part of my collection of French Fashions, papier-maches, waxes, bisques, chinas, some foreign. Lencis \$20-\$30 each, Raycas \$50-\$25 each. Many not mentioned. Write for appointment. — Mrs. Ruth Nelson, Jarvis St., Sandwich, Mass. s3027

RARE & A.M. Byelos, chinas, bisque, kid bod. or comp., \$7 to \$12. Halb. or Kestn., \$15 to \$21. — Genevieve Teti, 79 Linwood, Tonawanda, N. Y. Want mk'd. Byelos, Jumeaus, Kewpies. o3694

DOLLS: Miniatures, bisques, large character babies, Clear dolls. Write interests. Stamp. — Winnie D. Maas, Rt. 1, Box 144, Seabrook, Tex. d6806

DOLL COLLECTION for sale: Have approximately 1000 dolls from all over the world and including many types: waxes, papier-mache, tin, bisque, china, parian, wooden, composition, stone bisque, etc. Many of the dolls are beautifully dressed in original or native costumes. The collection has been broken up into groups of from 10 to 60 or 70 dolls for the convenience of selective buyers. Also, there are two hand made wild cherry display cabinets, and one oval mahogany case to be sold. Selling because of death in the family. Write for information or appointment to: Geo. J. DeRan, 60 Clay St., Tiffin, Ohio. s30861

WE WOULD LIKE TO RETIRE, so will dispose of our complete Mail Order business - supplying doll hospitals and collectors with authentic old ball jointed papier-mache parts for German bisque dolls. There are 10,000 pieces, including about 400 bisque heads, torsos, legs, arms, hands, etc. Address inquiry to: Mills Doll Hospital, 1623 Avalon Blvd., Wilmington, Calif. s3929

TWO PARIAN bonnet dolls, exactly as pictured in "More About Dolls," page 162, No. 1 and No. 8. Perfect condition. — Mrs. B. Aytes, 11240 Peach Grove St., North Hollywood, Calif. au1422

ANTIQUE, FOREIGN & AMERICAN dolls shown by appointment. Lists available. — Doelman Dolls, Middleport, N.Y. Phone Republic 5-8691. je125511

TWO all wooden old English dolls, 13 and 15 inches. Original clothes. Very crude. \$25 and \$35. Both for \$50. Beautiful 30" pink kid body doll. Looks French. Dressed. \$65. Original Georgene. Averill baby. Perfect. Bisque hands & legs. Dressed, \$60. Marked Bye Lo, 14" head. New body. Long dress. \$50. One large China doll, 25" tall. Not dressed. \$75. 17" jointed body. Jumeau. No marks. Dressed. \$80. 14" kid body Lady Jumeau. All original. Old clothes. Not marked. \$110. Have pictures of French dolls, Averill and Bye Lo, 22" German doll. Real pale. Partly dressed. \$20. Small china dolls. Undressed. \$10. No lists. Stamps please. — Peggy Doolittle, 1515 Westwood Ave., S.W., Atlanta 10, Ga. au1679

Antique Dolls at reduced prices. — Mrs. Mary Hoover, 1263 Van Buren, Topeka, Kans. f128421

DOLL BOOKS. "Two Hundred Years French Fashions," Murphy (49 superb doll photos), \$1.75; "Still More About Dolls," Johl (hundreds of photos), \$5; "American Dolls," Freeman, \$3.50; "Dolls of Three Centuries," St. George (350 dolls illustrated), \$6.50. Free catalog "275 Doll and Costume Books." — Rudell's, Box 461-H, Washington 4, D. C. au3867

UNUSUAL character babies; Jumeaus; Fashions; rare chinas. Listing 25c. — Jakls, 2107 So. 40th St., Omaha, Nebr. au3092

OLD PARIANS, CHINAS, maches, bisque, frozen Charlottes, etc. from my private collection, also few out of print doll books. 25c for list please. — Inez Poppeneheimer, 5658 Normandy Road, Memphis, Tenn. ja6069

(Continued on next page)

FINE OLD DOLLS, doll house miniatures, lists 25c, coins or stamps. — Eloise Thomas, 15 Roanoke, Boston 30, Mass. o3023

DOLLS BOUGHT & SOLD. Stamped envelope and 25c for list and pictures, refunded first order. — Mrs. J. W. Ocsek, Rt. 4, Chippewa Falls, Wis. o126351

PARIANS, Chinas, French Wax, machines, etc.—Ruth Larkin, 101 Monroe Dr., Williamsville 21, New York. o12069

Antique China Doll Replicas, legs, arms. Tailored, sawdust-stuffed bodies. Catalog 10c. — Wimer's Dolls, P.O. Box 314, Yucaipa, Calif. o6069

DOLL WIGS handwoven from your hair. Stamp. — Marianne Mayfield, 512 Kelton Ave., Los Angeles 24, Calif. s3422

CHINESE COLLECTION, some Japanese. Represent people of China. Very fine. For sale by lot preferably. Write for appointment. — Mrs. Ruth Nelson, Jarvis St., Sandwich, Mass. s3614

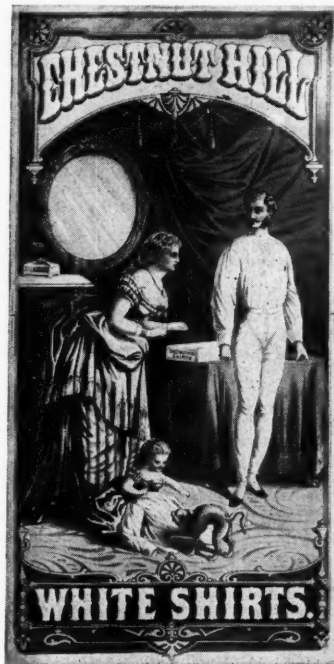
REPLACEMENT arms, legs, in Bisque and china, all sizes. No mail order business. Write for appointment please, before calling. Bring size needed when you come. — Ellen Meyer, 1006 So. Michigan, Chicago 5, Ill. n6069

14" CHINA HEAD DOLL, nicely dressed, \$20. 17" bisque head kid body doll, dressed, \$10.50. — Lorraine's Doll Shop, 100 Wilmont St., Springfield 8, Mass. au3863

Chinas, parians, machines, woodens, no lists. — Ronald Leighton, Swormville, N. Y. mh126501

LIST OF OLD DOLLS, 30 cents. — Mrs. Clara Wilson, 1834 Edgeland, Louisville 4, Ky. d6064

REPRODUCTION doll parts and heads in China, bisque and parian. Please send \$1 for 3 8x10" photographs and price lists. We imprint our name on all our doll heads so they can't be sold for old. — LaMotte China Dolls, 1069 Suburban Ave., St. Paul 6, Minn. o70001



"THE WHITE SHIRT"

Lithographs from the Prints and Photographs Division of the Library of Congress

ADVERTISING

in 19th Century America



"THE HOME WASHER." Imagine "doing a washing" in that kind of clothes!

American advertising techniques of a century ago, as revealed in contemporary posters, are illustrated in an exhibition "Advertising in 19th Century America," which is scheduled for display throughout the United States. Seventy posters, some quaint, some charming, some amusing, have been selected by Dr. Edgar Breitenbach of the Library of Congress, from the large collection in its Prints and Photographs Division. After its initial showing at the Library itself, the exhibition is being circulated throughout the country by the Traveling Exhibition Service of the Smithsonian Institution.

As the *New York Times* pointed out at the time of the opening, these posters prove that the art of persuasion was well developed, and that many of the "devices of modern advertising are not new, although they may be different. Even today's tranquillizer had its counterpart in the 'instant pain annihilator.'"

The quaint beginnings of many of our modern household goods are here recorded. One poster of 1858 proclaims machine-made bread, another (dated 1869) advertised a hand-operated "Home Washing Machine and Wringer." One firm, boosting the magic properties of its "Sure-raising Flour" actually pictured four of its rival makes, with their names writ large for all to see—none of today's caution for the mid-nineteenth century!

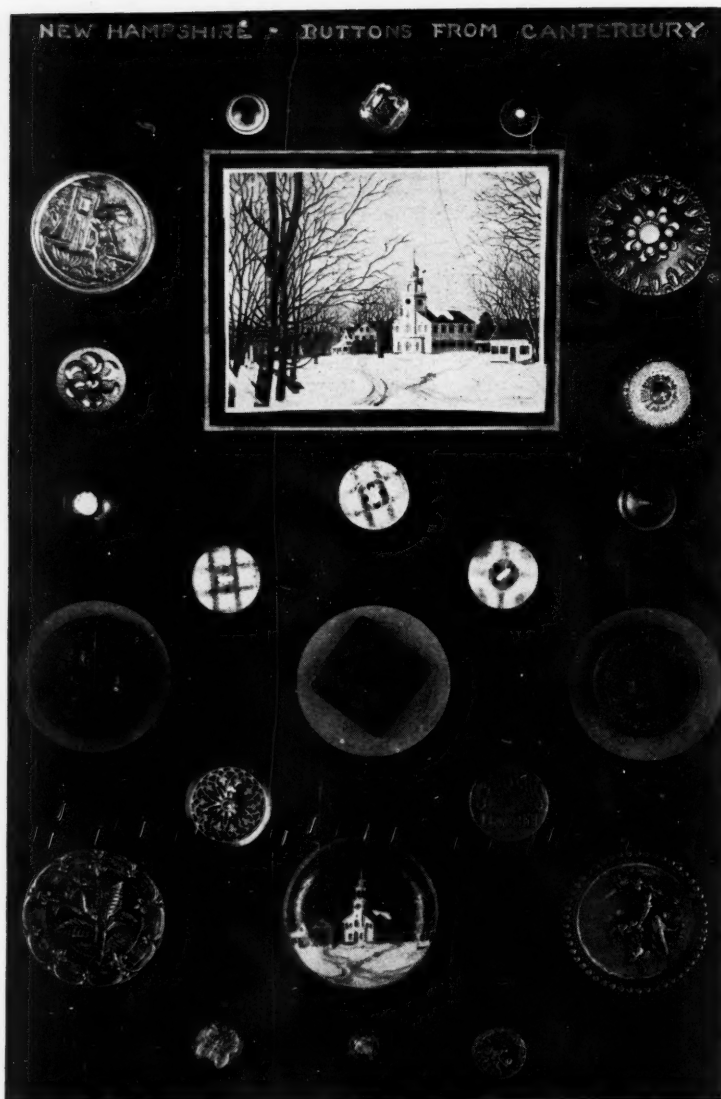
There are amusing sidelights on the contemporary scene—the American Boot Puller Company advertised a boot puller for drawing on and off boots (1861). Another company boasted patent attachments which would make any hobby horse or ice sleigh "self-propelling." In 1861 a "telegraphic fishing apparatus" was advertised to remove all the "tedious work" from fishing except the labor of holding the pole.

Biblical allusions, religious motifs, family scenes, and news events, were utilized in many of the illustrations. Methods used to "sell" the products included the testimonial, the appeal to sound thinking, the appeal to the emotions, the competitive approach, and the "before and after" technique. Some exhibits, if minor changes were made, would be very similar to the products of the 20th century art of advertising.

The posters were all deposited in the Library of Congress in the last century for copyright registration and are part of the colorful Americana in the Prints and Photographs Division. The earliest poster to be shown is dated 1837, the latest 1876. Woodcuts and lithographs, many of them in color are included, and the exhibition presents a fascinating cross section of the advertising art of the period as well as a picture of the development of American salesmanship.

BUTTONS

Conducted by DOROTHY FOSTER BROWN



"Canterbury Buttons"

By DOROTHY FOSTER BROWN

Every button collector, or at least, nearly every one, has his favorite buttons, which, for one reason or another, he values above the average. They may be treasured because they are outstandingly beautiful, or because they are extremely rare, or

because they cost a great deal of money—although, I think—the latter is not really a common cause for affection, except with those who are totally lacking in sentiment. Or they may be valued for a combination of all these, and other qualities. Or they

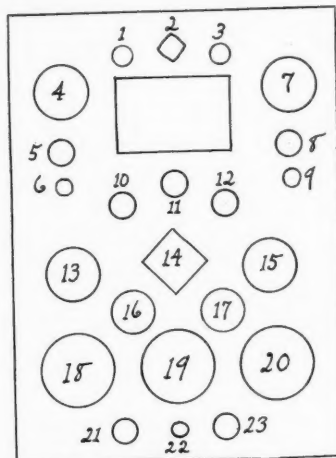
may be valued for their associations—for the memories they can conjure up.

Among the buttons I cherish most are the first ones that my mother collected—my father and I helped her—when we started the hobby, in 1933. We were visiting in the little town of Canterbury, N. H., and the buttons came from friends and relatives there. One or two of them may be "rare" or even "valuable;" one or two are certainly very "ordinary." But all are dear to me, as souvenirs of a place where I was happy, and a time when button collecting was a new, fascinating hobby, untainted by self-interest, unspoiled by too much commercialism. George Asby, who introduced us to the hobby, lived in Canterbury then; and I shall always be grateful to him, and to his wife, Grace, for if we had not "learned about buttons" from them, we might never have heard of the hobby at all. That might not have been any great loss to the hobby, but it would have been a loss to my mother, who enjoyed her buttons and button friends as long as she lived, and to my father, and to me.

A few years ago, I decided to mount these Canterbury buttons together, various and otherwise unrelated though they are; and with them, I mounted a picture of Canterbury Center, as it looked before it was destroyed by fire in 1943. (The original of this picture was painted by my father, Louis H. Brown).

These Canterbury buttons are of different types, and resemble a cross-section of any beginner's collection, in the early days of the hobby. At the risk of being tiresome—which I hope I seldom am!—I list them briefly, as numbered in the accompanying "key":

1. Blue and white china "Bull's-eye."
2. Eighteenth century glass-over-foil "Paperweight," set in silver.
3. Cranberry glass "Swirlback" tipped and bordered with white.
4. "Cupid at Fountain": pressed brass with tin border. (This belonged to a former school teacher, born in 1849, who wore it on her "best" coat, c. 1890.
5. One-piece, concave brass with applied steel crescents, c. 1880.
6. Red glass "Swirlback" with applied white top.
7. "Victorian" brass and celluloid button, set with blue "stones." Pad back.
8. Two-piece "Golden Age" with projecting center. (Reverse: "Superior Quality"), c. 1855.
9. Conical "Jewel" of amber glass in brass setting.
- 10, 11 and 12. "Gingham" type Calicos, in different colors.



Key to "CANTERBURY BUTTONS"

13. Head of Unknown Lady (with elaborate hair-do) in Plastic Horn.

14. Black Glass Waistcoat (?) button with dull finish, incised pattern.

15. "Liberty Head" in hard rubber. (Nos. 13, 14 and 15 are shown against lighter colored mounts).

16. Gold-plated Filigree button from a wedding dress, c. 1898.

17. Overall button: "Carter's, Lebanon, N. H."

18. Moss Rosebud in pressed brass, tin back.

19. Hand-painted plaster-of-Paris button, made by D.F.B., showing church, etc. as in picture above. (This is the only button in the group that didn't come from Canterbury, but this seemed an appropriate place to put it).

20. "Venus and Cupid": brass with applied figures, tin back.

21. "Butterfly": two-piece Czech "Paperweight" in several colors, c. 1915.

22. "Rosebud": same type and age as number 21.

23. "Steeplechaser" in brass with tinted background.

I know where every one of these buttons came from; I remember the circumstances under which each was acquired. I shall never forget the friends and "friends' friends" who proffered their button bags and boxes.

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es and urged us to "take all you want!" (Sometimes I wish I had availed myself of that generous offer! But in those days, we were anxious not to be thought greedy!)

I am sure that most collectors have buttons such as these, which are dear to them for personal reasons. Mounting such buttons together is like meeting old friends, for as we look at them we remember days that are gone, and enjoy them, even in retrospect. Such buttons may be arranged in various ways, as individual taste suggests. I have seen "Family" buttons grouped together; or buttons mounted beside pictures of those who wore or donated them. I have seen them carded in rows, isolated in daguerreotype cases, mounted and identified in albums. It doesn't matter how they are arranged—what does matter is the pleasure they can give, the joys and memories they can revive.

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OLD BUTTONS and Goofies. — D. Barts' Antiques, 75 Centre St., R.F.D. 3, Bradford, Mass. au3291

I have many buttons which are showier than these "Canterbury Buttons"; many that are more valuable, in a money sense. But these are the kind of buttons I like best: they are not "outstanding"; they are not museum material; they are buttons such as any collector might have—and might cherish for similar reasons.

To me, they are Memories-in-miniature and unchanging souvenirs of "happy highways," that I can never travel again.

"When Time who steals our years away
 Shall steal our pleasures, too,
 The memory of the past will stay,
 And half our joys renew."

BILLY JONES and ERNEST HARE

(Continued from page 35)

On Edison records Jones and Hare

Entertain you folks out there.

And that's our hap-hap-happiness!

Just to know the things we do

Makes us feel we're pleasing you—

That's our hap-hap-happiness!

Each one beneath the sun should do

his share while he's here,

Spreading all around him a little sun-

shine and cheer.

If we've failed, at least we've tried,

But if you feel satisfied,

That's our hap-hap-happiness!

THE END

Now that the Jones and Hare series is concluded, there are one or two odds and ends I should like to add and an error or so to correct.

Bob Pye, of Penticton, British Columbia, has added two more names to the list of those under which Jones and Hare recorded. Mr. Pye has a Silvertone record on which they are called Lewis James and John Marron—a puzzling choice of names, since the late Lewis James was one of the most popular recording tenors of the Jones and Hare period. Says Bob Pye: "It's Billy and Ernie, with Dave Kaplan. They even identify themselves with some patter." Another Silvertone record lists them as the Radio Kings.

In the May issue, the cut lines beneath the photo of Harry Reser's Quartet incorrectly referred to him as "the greatest living master of the five-string banjo." This, of course, should have been "tenor banjo." His group should not have been referred to as a "banjo quartet" since Reser was its only banjo player and he was holding another instrument in the picture. Harry plays the guitar and ukulele in addition to the banjo.

Two or three typographical slips should be noted in the June article. In the first column, where it is said the record of "Oh My Yes" was made "about a year ago before the advent of electric recording," "ago" should be omitted. The record was made in 1924.

In the third column Franklyn Baur's first name is misspelled as Franklin. Baur always spelled it with a "y." On page 35, the statement that I was never able, "during my lifetime," to learn what had become of Marguerite Dunlap, obviously should be "during her lifetime."

German Clocks

PART II

By L. W. SLAUGHTER

In the first part of this article we discussed two German inventions that have had a profound effect in the development of time-keeping devices. The first of these was the mainspring which was invented by Peter Heinlein at Nurnberg about 1500 A.D.

This invention made possible and practical the production of small, portable clocks which could be used in various parts of the house, and even moved from one room to another. It also made possible the watch which, at first, was carried as a pendant on the person, later, in a convenient pocket, and finally on the wrist.

The second invention was the fusee which is credited to Jacob Zech of Prague, and came into being about 1525. This invention did not change the mechanical principles upon which time-pieces of the period were made. It did permit some degree of accuracy when the mainspring was used with the rather inefficient crown wheel and verge type of escapement, the only one known and used at that time and for nearly two hundred years afterward.

The third great horological invention to come out of the Germanic area was the pendulum. This is generally credited to Christian Huygens, a Holland Dutchman, and the most likely date is 1657.

The mere mention of the pendulum brings us immediately into disputed territory. There were many

claimants to the honor of this invention which is of transcending importance. Among these are: Jost Burgi, Richard Harris, Vincenzo Galilei, Robert Hooke, Ahasuerus Fromanteel, and Christian Huygens.

All of these individuals, without doubt, have claims that bear the image of validity. If this were a reasonable world, which it is not, we might say that, where so much honor is at stake, it is enough to spread out among many people, and there would still be enough for each one. That, however, is not the way we are constituted.

We, as people, are competitive by nature and do not take readily to compromise. Since we know this to be a human characteristic it is difficult to understand the spread of communism throughout parts of the world, since communism is the direct antithesis of individual competition. That, of course, is aside from the point that we are trying to make.

The claim and counter claims with regard to the invention of the pendulum, sometimes the direct claim of the individual involved, but more often those advanced by adherents of the claimants, raged over a century. These claims may be found in an almost limitless volume, as quotations in erudite tomes that would tax the wisdom of a Solomon to weigh and judge.

The whole raging controversy is a matter of record for those who would sit on the bench of jurisprudence. I have neither the space nor the inclination to present even a fraction of the evidence here.

The pendulum demonstrated and employs a physical phenomena which is known as "the isochronism of a swinging body." In my dictionary I find the word "isochronal" with the definition: "uniform in time; of equal time; recurring at regular intervals." It is said that Galileo Galilei was the first to recognize this principle, and that the idea came to him while watching the swinging of a lamp in a cathedral.

He is said to have explained the principle, after he had become blind, to his son Vincenzo Galilei in 1641, and to have suggested that a pendulum could be used to control clock-work. Evidence is introduced to substantiate the fact that Vincenzo attempted to follow through on the idea of his father. Nothing had come of it at the time of Vincenzo's death in 1649.

It would appear that there is ample evidence that Galileo Galilei did actually conceive the idea of using a swinging pendulum to control clock-work, but there is no evidence to support a contention that either he or his descendants were able to bring the idea to actuality. On the other hand it is known and substantiated that Christian Huygens of Zulichem, did produce a practical and working clock with a pendulum in 1657.

After selecting the two sets of facts set out here, we are confronted with the necessity for making a fine distinction between ideology and actuality. We know the world is full of people with ideas, many of them good ones, that are never brought to fruition. Such ideas are of no practical value and contribute nothing to progress. We may say, then, that only actuality has practical value; an idea that is developed and made workable and useful to mankind.

My opinion, therefore, is that regardless of the fact that others may have had the idea of a pendulum to control clock-work, Christian Huygens was the man who brought the idea to fruition, who proved its practicality, and made it available to mankind as a useful thing. To him, therefore, the greater credit is due, and because of the importance of this invention, the respect and gratitude of the world is owing.

While it will not be apropos to the title of this article, it would seem to be in order to name two other important horological inventions that have contributed greatly to the improvement of time-keeping devices. The Anchor Escapement was invented by Robert Hooke, an Englishman, in 1676. This replaced the crown wheel and verge type of escapement for clocks, and since it had better isochronism and was not nearly so susceptible to changes in power, it also made unnecessary the use of a fusee except in time-pieces which were required to operate with extreme accuracy.

Thomas Mudge, also an Englishman, invented the Detached Lever Escapement for watches in 1765. This type of escapement also had the properties of isochronism, and eventually eliminated the fusee from ordinary watches.

These five inventions, in my humble opinion, are the ones that profoundly affected the development of time-keeping devices, and contributed most to the progress of the industry.



A typical German clock.

This is almost inconceivable. Over a period of nearly 400 years untold thousands of scientists, mathematicians, engineers, and craftsmen devoted their entire lives to the problems of making better time-pieces. During this period thousands of ideas and inventions were conceived, made, and eventually discarded.

Yet now, it is possible to count on the fingers of one hand, the five great inventions that had a revolutionizing effect on the industry, and have stood the test of time. So that we do not forget the subject matter with which we are dealing, it should be noted that three of these five great inventions were conceived and developed in the Germanic area.

When we come up with a chronological record of the important changes in the design of time-pieces such as we have here, it would appear that the problem of dating old clocks and watches becomes greatly simplified. This unfortunately, is not true. There is no clear cut line of demarcation from one type of mechanical design to another. The inventions I have listed here were basic inventions.

None of them, with the possible exception of the fusee, were perfect devices at the time of conception. There was an endless procession of improvements and refinements that must always follow such a basic conception. Just consider what has happened to the automobile in the past 50 years. Many individuals contributed to the improvement of these inventions, and all are entitled to credit, and our profound respect.

History proves that the acceptance of any revolutionizing development is slow, and subject to great resistance. We stated above that the invention of the anchor escapement for clocks in 1676, and the detached lev-

er in 1765, eliminated the necessity for fusees in ordinary clocks and watches.

In spite of this we find that many ordinary clocks and watches, made in the first half of the 19th century were equipped with fusees. I would (Continued on page 64)

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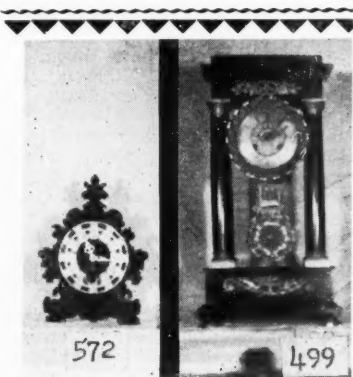
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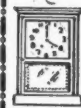
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TIBETAN RITUAL OBJECTS

By GRACE KALER

In every Tibetan home there is an altar. Family life is strong, and governed by customs that no one would think of questioning. The one room that is given special reverence is the family chapel. In smaller homes the principal room is a combined chapel and entertaining room.

The furnishings are the best that the family can provide. The walls of the room are hung with *thankas*, paintings of deities or groups of deities. These may often be crude, but good examples are found in unexpected places. Farming families and families of servants take pride in being able to commission principal painters to create special scrolls for their homes.

The home of a wealthy Tibetan is often a real treasure-house. There may be dozens of elegantly chased teapots and cupstands—magnificent examples of the silversmith's art. When he entertains his friends he serves them tea in jade cups and



Tibetan Teapot and Altar Objects, right to left: Heron jug of Chinese workmanship in pewter and brass. Incense burner, octagonal oblong box of pierced solid metal. Teapot, hammered copper, globular body, on yellow brass lotiform base. Small gilt bronze image of Tara.

—Author's collection

seats them on rugs of the finest quality. The exquisite little tea-tables are of expertly pierced wood, delicately gilded.

The jewelry of his wife and daughters is a profusion of filigree, turquoise, coral, and seed pearls. A Tibetan man of such position may even employ full-time craftsmen for the exclusive service of his household. In his chapel, where a lama is constantly officiating, the sacred images will be superb examples of bronze casting, heavily gilded.

A smaller gilt bronze image of the type is shown here. This fine figure of Tara came from the famous Tibetan collection of the late Baron A. von Stael-Holstein of Peiping, China.

Tibetan deities are honored by liquid libations from altar jugs similar to the *heron jugs* used by the Chinese for religious offerings of wine on solemn occasions. The slender, graceful forms of these libation jugs originated from the Persian ewer. Neither the monks nor the lamas may drink any spiritous liquor, though they offer it as libations to the devils.

The example shown here is a *heron jug* of Chinese workmanship in pewter and brass. The six-sided body is on a raised base, with brass overlay. The incised dome lid, with brass flange, supports a Buddhist Dog of Fo. The base of the slender curved handle is ornamented with an embossed fungus motif—the plant of immortality.

The fungus motif is repeated, in band form, around the top and bottom of the ewer. Bold relief dragon

or naga heads join the handle and the spout to the body of the vessel. On the two main sides of the jug, relief medallions of leaf or Buddhist jewel form are incised.

On one side the leaf encloses the figure of a sage, gesturing, under a wild plum tree. The medallion on the opposite side depicts the god of longevity, with staff, standing beneath a pine tree. On other sections of the ewer, cloud forms are interrupted by flying bats, a cavorting dragon, and a phoenix in flight. The entire intricate decoration has been incised with great skill and delicacy. It is 13½ inches in height, and weighs four pounds, two ounces.

Incense offerings are burned daily in Tibetan homes as well as in the temples. An incense burner is usually placed on the lower shelf of the altar or in front of it. Incense is one of the Eight Essential Offerings which must accompany all rites. At certain times incense is burned as one of the Offerings of the Five Senses.

The Tibetan incense burner shown here is an octagonal oblong box, of pierced solid metal that assimilates gold. It is presumed to be the metal that was known in North India as *astadhatu*, an amalgam of eight metals: gold, silver, copper, tin, iron, lead, mercury, and zinc. This was considered ideal alloy, and was prized for the making of sacred images and ritual objects. The box and cover have intricately pierced and incised patterns. It is five and a half inches by three and a half inches, and weighs one and a half pounds.

Daily services in the temples and



Elegant ceremonial teapot, silver-gilt applique decoration on copper. —Author's collection; Fred Kaler photos.

cathedrals are interrupted eight or ten times for the ceremony of serving tea. The lamas always say grace before partaking of food or drink, and before drinking they pour out some of the beverage as a libation to their household gods.

The serving of tea is an important ceremony and the utensils used play an important part in the life of every Tibetan. Tea is not only a beverage but also a food, and the tea set includes a box in which *tsamba* (parched barley meal) is kept. The meal is mixed with a small amount of tea, kneaded into balls, and eaten during the ceremony. The barley-meal boxes are often beautifully decorated.

The favorite tea of many Tibetans is a broad-leaved variety—compressed into bricks, which has been brought mostly by yak caravan from Western China. In preparing the infusion the leaves are put into cold water, then brought to a boil. When the proper strength has been reached, —salt with a pinch of soda—is added, then butter, and the whole is thoroughly mixed in a wooden churn. It is warmed up again and served from a teapot. One visitor to Tibet has described this beverage-food as being more like soup.

Tea is sometimes prepared the Turkish way—with plenty of sugar forming a thick syrup—scented with roses. There is usually a red glazed pottery charcoal stove for keeping the tea warm. In finer homes the teapot is kept warm over a beautifully fashioned copper brazier, perhaps ornamented with silver and brass.

The combining of several metals is typical of Tibetan work. The brass and copper teapots are frequently decorated with silver applique work and dragon handles—with a chased design around the neck, on the lid, and at the base of the spout.

The more modest teapot shown here has a hammered copper globular body on a yellow brass lotiform base. A fungus design in yellow brass applique forms a collar and neck band on the teapot. The fungus band is repeated on the dome lid, which is attached to the teapot by means of a chain which extends from the lotus bud finial to the yellow brass dragon handle. The curved spout issues from the mouth of a dragon. Height 10 inches.

In a home of refinement, one may see an elegant teapot of the type pictured. Copper, gold and silver, brass and bronze have been combined—with artistry and dignity—to give the design great decorative force. Height 12 inches.

One of the most elaborate is the Tibetan Ajoure brass and steatite ceremonial teapot of the 16th century. A particularly fine example of this type was shown in the May, 1952, issue of HOBBIES Magazine.

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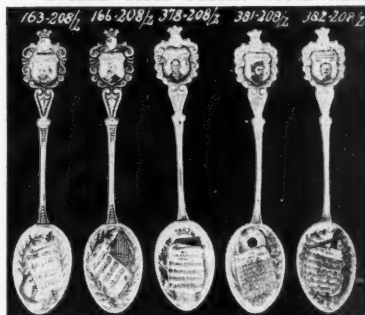
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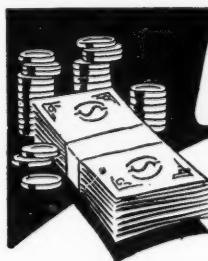
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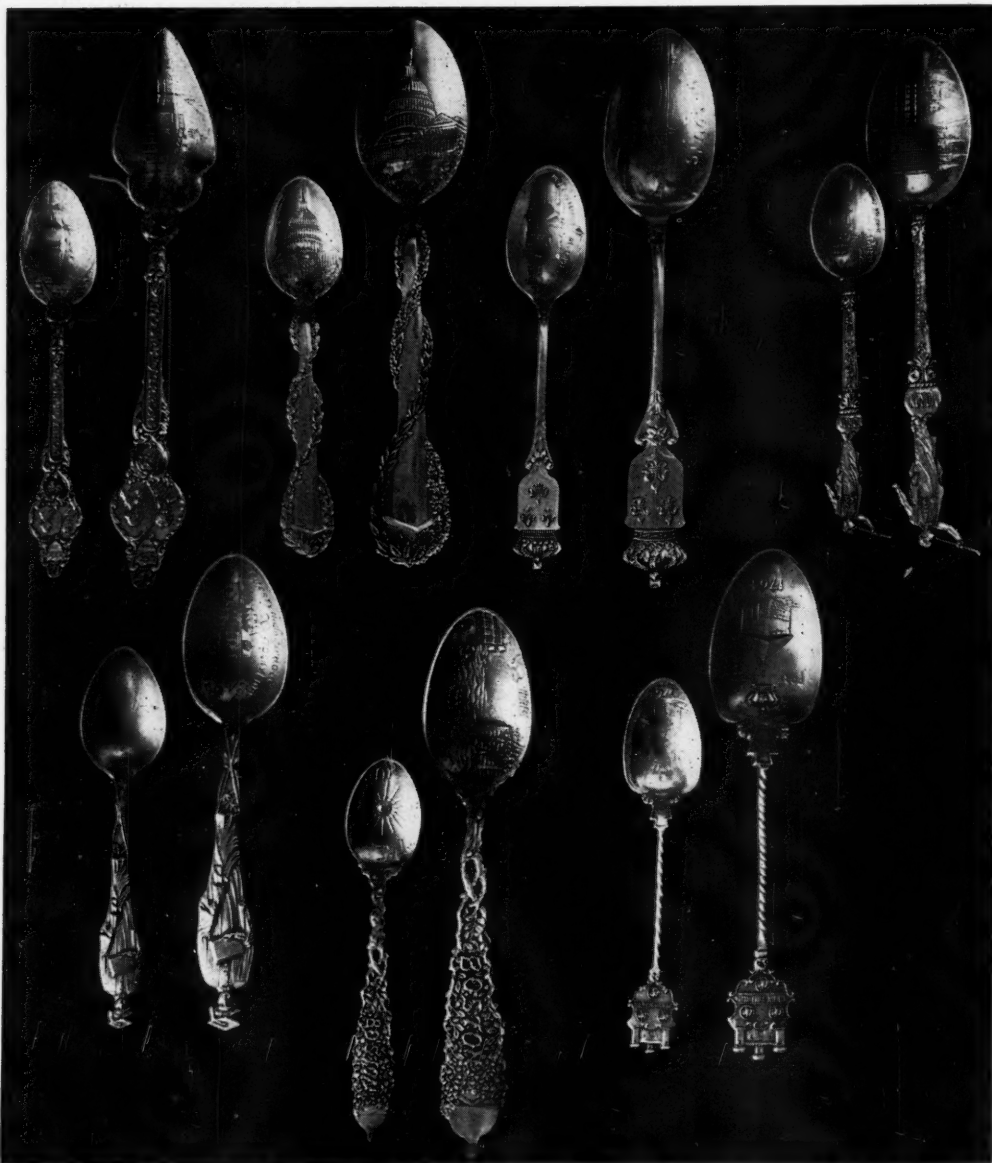
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&
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Collecting Sterling Spoons in PAIRS

By TERRY BOUGHN



Top Row, left to right:

Fort Pitt tea and coffee spoons are of heavy weight with the tip of the handle showing the coat-of-arms of Sir William Pitt, for whom the city was named while the twisted stem represents the city's steel and iron industries. At the base of the handle is Pennsylvania's emblem—the keystone. In the odd-shaped bowl is the crown of George II, and Fort Pitt and the year of its erection, 1764. Made in 1891 by E. P. Roberts & Sons.

The "Boston Elm," one of the most beautiful spoons, and a "must" for a collector, is another "first" made by the George W. Shiebler Co. of New York. The tip of the handle shows the gold dome of the Boston State House and the remainder of the handle represents the old Elm. The teaspoon bowl depicts the Boston Tea Party and carries the A. Stowell & Co. imprint. The demi bowl shows "The Hub" with Shreve, Crump

& Low imprint. This was also made in an orange spoon.

The "Girl Graduate" carries a book in her hand affording space for the initial of the receiver. (There's a boy graduate too.) The bowl of the tea shows Liberty High School of Rocky Ford, Co'o. Watson mark.

Bottom row, left to right:

Tip of handle carries a full figure in relief of Angel Moroni and the stem is embossed Salt Lake City. The bowl of the tea shows the Mormon Temple and the bowl of the demi is embossed with Saltair Beach & Pavillion. E. Mehesy imprint.

The top of the handles on these two spoons show in relief the crown of France and below are three fleur-de-lis. The bowl of the tea has representation of Eads Bridge and in the demi the Union Station of St. Louis. Both 1891 spoons. Made by Frank Smith Silver Co., Mermod & Jaccard imprint.

Perhaps the favorite of many collectors, and one of the most admirable, is the Washington spoon. The entire handle takes the form of the Washington monument with the oak and laurel vines, while the scene in the gold-washed bowls is that of the United States Capitol. (Since the photos, I have fortunately acquired the orange spoon also.) Patented in 1890, this is the first design for the silversmiths, Moore & Leding.

The "Mount Vernon" spoons, the second to be produced by Moore & Leding. The crown of the handle is the coat-of-arms of the Washington family—a swan passant on a shield with three stars and two stripes, and beneath the embossed busts of George and Martha the years 1750-1799—the years that they resided at Mount Vernon. The bowls of the gold-washed orange and coffee spoons show Washington's home and two furled flags. These were first made in 1891.

—Author's collection. Photo by C. R. Dole

Exhibit of DALI JEWELS

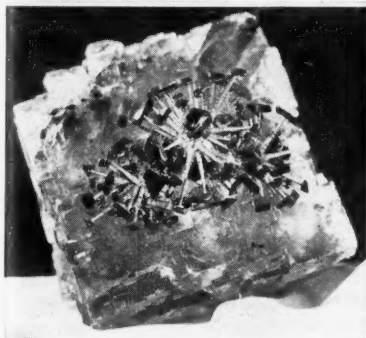
Famous jewels, created by the equally famous and controversial modern artist Salvador Dali, were recently exhibited at French and Company's new galleries for the benefit of the Spence-Chapin Adoption Service. The collection was lent by The Owen Cheatham Foundation.

Dali has said that his jewels were "not conceived to rest soullessly in steel vaults. Without an audience, without the presence of the spectator, these jewels would not fulfill the function for which they came into being. They were conceived to please the eye, uplift the spirit, express a conviction."

Many of the familiar Dali motifs—the "melted" watch, the telephone, the themes of atomic disintegration and metamorphosis or matter—reappear in gems and precious metals in new and striking forms, and in a three dimensional medium.

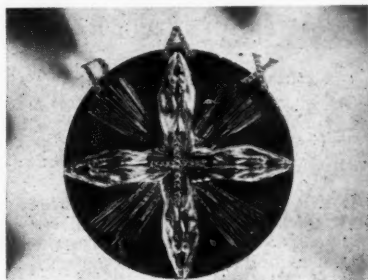
These elaborate and costly masterpieces of the jeweler's art are probably the most popular of all Dali works. A showing of Dali's first jewel collection, originally owned by the Catherwood Foundation, attracted over 40,000 people in a few days to the Pallavicini Palace in Rome.

Art critics have remarked that the jewels compare with the work in gold, silver and precious stones that only a master such as Benvenuto Cellini was able to create and that the Dali pieces in precious metals and rare jewels have again raised the jeweler's craft to a high art. There is an immediately apparent magnificence about the jewels and their spiritual significance imparts to them a permanent aesthetic value.



"EXPLOSION"

Mounted on fluorite and composed of lapis lazuli, diamonds and rubies, this painting in jewels signifies the resources of earth and spirit available to all who will seek. "Explosion" Dali says, "symbolizes radiance and life—as opposed to decay and death."



PEACE CROSS

Dali's "Prayer for Peace" has four pairs of golden hands in attitude of prayer and diamond rays pointing to the four corners of the earth, represented by a solid circle of lapis lazuli.

The jewels, like everything connected with the famous Spanish surrealist, are unique and intensely imaginative. Typical of the character and quality of the entire collection are the following individual pieces:

"The Peace Cross," with golden hands, all different but similar in attitude of prayer. Diamond rays point to the four corners of the earth, represented by a solid circle of lapis lazuli. It is Dali's "prayer for peace"—his "answer to Picasso's Dove of Peace."

"The Light of Christ" crucifix of gold, ruby drops and diamonds. The golden cross, shattered in several places signifying the religious conviction that nothing can withstand the power of Christ, blazes with diamonds—the light of Christ.

"Explosion," mounted on fluorite and composed of lapis lazuli, diamonds, and rubies, signifies "the resources of earth and spirit available to all who will seek." "Explosion," Dali says, "symbolizes radiance and life—as opposed to decay and death."

Two extraordinary mechanical pieces are in the collection—the famous pulsating "Royal Heart," and the recently completed "Living Flower." The heart, of gold with a pulsating ruby center, is topped with an elaborately jeweled crown, and was created in honor of the Coronation of Queen Elizabeth II. The "Royal Heart," according to Dali, signifies

the ruler whose heart beats for his people.

The "Living Flower," eighteen inches tall with two blooms, is of spiritual inspiration. One flower remains in full bloom. Another opens from a bud to full bloom, and closes again, to signify "the light we all seek." The diamond-paved gold petals of the flowers are hands "reaching toward heaven." The flowers rise from gold stems planted in a rough malachite stone from the Belgian Congo.

Certain of the jeweled pieces owe their inspiration to other arts—the opera and ballet. "Tristan and Isolde," sculptured faces of the lovers in gold, kiss a jeweled goblet; and "Swan Lake," a jeweled mermaid of gold with swans' wings, and inset in her heart, a swan of diamonds floating on sapphire lake.

"The Honeycomb Heart"—a heart paved with rubies, frosted with gold and inset with a gold and diamond honeycomb—expresses Dali's belief there is "a little bit of sweetness in the heart of every woman."

The collection also includes "Eye of Time" and "Persistence of Memory," both incorporating surrealist watches within their design.

JEWELRY FOR SALE

Earring Screwbacks (sm., med., lge.), golden or silvered 30c dozen, \$2.25 gross. Dangle screwbacks 35c doz., \$2.50 gross. Sterling screwbacks 95c doz., \$.8 gross. Clip earbacks 40c doz., \$.3 gross. Sterling pierced earbacks (screw type 80c doz. Wire type 45c doz.) Free complete illustrated list of chain, pinbacks, clasps, cards, cuff linkbacks, cameos, boxes, etc. — Folsom's, P.O. Box 52, Medford, Mass. n66792

FOR SALE: Antiques and semi-antiques, gold-filled, silver, etc., 10 articles for \$6. Assortment includes lockets, charms, pins, rings, etc. Good value. — St. Louis Refining Co., 1115 Holland Bldg., St. Louis 1, Mo. o68801

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CASH for old gold, old jewelry, watches, diamonds, gold teeth, etc. Mail articles today. Information free.—R. B. Scroggins, 3813 Rock Street, Manlywae, Wis. au6867

ANTIQUE & MODERN JEWELRY from all over the world, bought and sold. Inquiries solicited — Kenneth R. Park, 31 West St., Boston, Mass. (Est. 1844) fly126351

JEWELLED watch chain slides. Describe and price in first letter. — Hay-Loft Antiques, 101 E. 155th St., Harvey, Ill. s6675

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"The Old West Is Back Home"

(Continued from page 25)

Vice President of the Knoedler Art Gallery of New York City. Mr. Davidson, who is one of the country's foremost authorities on both American and European art, made numerous trips to Cody with Dr. McCracken during the past year, to advise with the Museum's Board of Trustees and architect George Tresler of Cody, as well as to coordinate the shipments of works of art and to supervise personally the installation of the exhibition materials.

One of the new museum's most notable permanent exhibits is the Frederic Remington Studio Collection. This is the gift of members of the family of the late W. R. Coe, of New York City and Cody. Mr. Coe was long a summer resident of the Cody area and during his lifetime was a most generous benefactor not only to the Wyoming community but to Yale University and other cultural institutions. He was a gracious patron in the field of American history. His son, Henry H. R. Coe, is a permanent resident of Cody and member of the Board of Trustees of the Buffalo Bill Memorial Association. With other members of the family, as Trustees of the Coe Foundation, they acquired and made a gift to the new museum of the Remington Studio Collection. This consists of the entire permanent contents of the studio of the late Frederic Remington, recognized as the greatest of all Western artists, at the time of his death in 1909. The material includes all the fine Indian and cowboy paraphernalia, and the personal memorabilia gathered together by Remington during his extensive early travels in the West, and which he used in his New Rochelle, N. Y., studio for guidance and details in creating the paintings which brought that artist world wide renown. It also includes more than one hundred of the smaller oil paintings and preliminary canvases that were in the studio at the time of his death. From 1909 until acquired by the Coe Foundation, the material was in the possession of the Remington Art Memorial and Frederic Remington Estate at the great artist's home town of Ogdensburg, N. Y. The material is now permanently displayed in a 40 by 40 foot wing of the main gallery of the new museum, which has been specially designed and fitted to accommodate the collection. This display is unique in American art gallery exhibits, and in itself a justification for aficionados and students of the Old West to make trips of long distances just to examine it. It is particularly fitting that Frederic Remington's Studio Collection should come home to the West, which he so admirably perpetuated in his pictures, and to Cody, Wyo., where the artist spent many happy times and had

many close friends among the old timers who have now all gone to their own Happy Hunting Grounds.

Charles Marion Russell, the great "cowboy artist" of the Montana-Wyoming area, is also well represented in the exhibits of the Whitney Gallery of Western Art. Many authorities consider Russell of equal importance to Remington and there are many who consider him superior. The new museum has a "Charlie Russell Gallery." This includes the notable collection assembled by Mr. William E. Weiss, Jr., of New York City. It contains sixty-five oil paintings and water colors, among which are some of the cowboy artists' outstanding works of art.

The museum's Charlie Russell Gallery also contains a collection of eighty-one different examples of the cowboy artist's works of sculpture cast in bronze. The finest collection of its kind, it is lent to the Whitney Gallery for a period of two years, by the R. W. Norton Art Foundation, of Shreveport, La. It was assembled by the late Richard W. Norton, through a long period of time. Many of the individual items were acquired directly from the artist. The collection is displayed in a large case specially constructed for the purpose. At the end of its two year exhibition here, the collection will be returned to Shreveport, where the R. W. Norton Art Foundation, under the supervision of Richard W. Norton, Jr., is constructing a museum to house the founder's extensive collections of American and European art.

Another permanent acquisition of the Whitney Gallery of Western Art, displayed in its Russell Gallery, is the group of original wax models made by Russell for his famous work of sculpture titled "Changing Outfits." One of the largest works of its kind that he made, this almost priceless item is the gift to the museum by Charles S. Jones, President of Richfield Oil Corporation, who acquired it directly from the widow of the cowboy artist.

Another collection which is on view and is of equal importance, is an assemblage of 125 paintings by Alfred Jacob Miller. This represents in the main the collection of Mrs. Clyde Porter, of Kansas City, Mo., and Santa Ana, Calif. It was made famous from their use as illustrations

in Bernard DeVeto's best-seller book "Across the Wide Missouri." The collection also includes the artist's masterpiece, "The Buffalo Surround," which is an oil on canvas approximately six by ten feet in size. Also his life-sized portrait of the early Western explorer, Joseph Readeford Walker.

There is also a large collection of paintings by Albert Bierstadt, including two extremely large canvases of importance; examples of the work of George Catlin; large bronzes by Solon Borglum; and the works of numerous other of the most noteworthy of our documentary artists of the Old West.

Aside from the paintings and sculpture, there is a large display of the finest examples of the Indian craft art of the Northern Plains and the adjoining Rocky Mountains. This exemplifies the art of Indians of the same period represented by the artists whose works are displayed in the museum. Large cases exhibit choice items from the extensive collections of I. H. "Larry" Larom of Valley Ranch, Wyo., and of Adolf Spohr of Cody. There are fully dressed warriors and medicine men; a large collection of extremely rare tribal "medicines;" beautifully decorated scalp-shirts and ceremonial costumes; and the Spohr collection is a highly specialized exhibit of costumes and materials relating to the grizzly bear in Indian lore, superstition and tribal ceremony.

Furthermore, there are two original Concord stagecoaches, each with a long and glamorous history of their own in the exciting story of the Old West. These have been carefully restored to their original condition. One of them is the original "Deadwood Stage," undoubtedly the most famous stagecoach in existence. Built at Concord, N. H., in 1840, it may be the oldest one in the country. It was used in the Deadwood to Cheyenne run; was once "burned" by the Indians; and later featured by Buffalo Bill Cody in his Wild West Show throughout the United States and in Europe.

While at present the special emphasis of the Buffalo Bill Historical Center is being put upon Western Americana art, and the first museum will continue to play a stellar role in the whole project, the plans and programming are aimed at making the undertaking in Cody one of the country's outstanding centers for the gathering, preservation and furthering of interest in all phases of the documentary history and lore of the Old West on the Northern Plains and adjoining Rocky Mountain area.

Each thought that is welcomed and recorded is a nest egg, by the side of which more will be laid.

—Thoreau

"The Land of Buffalo Bill"

Editorial in the CODY, WYO., ENTERPRISE

The opening of the Whitney Gallery of Western Art is an occasion of pride and appreciation for the citizens of Cody. Dedicated to the preservation and public exhibition of pictorial history and lore of the Old West, relating to the pioneers, scouts, cowboys, and Indians of the Northern Plains and adjoining Rocky Mountain areas, it is the embodiment of all the colorful background in which our traditions are deeply rooted. Enconced in an imposing half-million dollar building that is buttressed with hunks of native rock from nearby mountains, and finished inside in the finest of modern day museum techniques, the inaugural exhibition has been appropriately titled "The Land of Buffalo Bill." Less than three months ago the building was as bare as a deserted tepee. Today its 240-foot main gallery and spacious alcoves are filled with the most extensive and comprehensive assemblage of fine Western Americana art that has ever been gathered together in a single exhibition. This is a combination of permanent displays and loan materials—assembled by Dr. Harold McCracken, the new museum's Director, in cooperation with Mr. William F. Davidson, Vice-President of Knoedler Galleries, New York City.

We are proud of our traditional background — colorful, glamorous, and sometimes rough as it was. What is shown in the Whitney Gallery is a pictorial record of American History in the making. They are not just "pretty pictures." They are the documentary, factual portrayals of the people and life of that early era, made in the days before photography came into popular use, by such masters in the field as George Catlin, Alfred Jacob Miller, Frederic Remington, Charles M. Russell and many more. We are proud of the beautiful building which houses these important collections — for it was designed and built, from its rocky exterior to its terraza floors, redwood panelled walls and fine display cases, by local craftsmen. Staunch, fireproof, air-conditioned and artificially lighted, it is particularly appropriate to the purpose for which it is intended. It is far more than a tourist attraction,

strategically situated on the highway into the East Entrance to Yellowstone Park. It is a historical and cultural center, dedicated to the preservation of the factual story of our Old West, which is national and not merely local in its importance on the American scene. We are proud to have such an institution in the city of Cody.

We are also equally appreciative of the individuals whose gracious generosity has made this possible, and those whose efforts and imagination have made it a reality. To Gertrude Vanderbilt Whitney, that fine lady of vision and artistic genius, who not only fashioned with her hands our famous equestrian monument to Buffalo Bill, but gave to our city the forty acres of land on which the Whitney Gallery of Western Art has now been built; and to C. V. Whitney, whose financial generosity has made possible its building, as a lasting memorial to his talented mother. And we are as equally appreciative of the family of the late and beloved W. R. Coe — whose gracious generosity has had its long lasting impact upon so many phases of life in the city of Cody and the State of Wyoming. Once again this family has added to our culture and our pride, by the presentation of the Frederic Remington Studio Collection, which is the most important permanent display acquisition in our new Gallery of Western Art.

We take a bow to the Board of Trustees of the Buffalo Bill Memorial Association, whose foresight, imagination and courage, under the leadership of its President, Ernest J. Goppert, have carried through the planning and the making a reality of the Whitney Gallery of Western Art. The Board of Trustees we believe, should be particularly commended for securing the services of Dr. Harold McCracken as Director of our new Gallery. Dr. McCracken, internationally renowned author and authority on art and early Americana, with his lovely wife, are now living in our midst. It is with pride that we include this couple in the populace making up the city of Cody.

To congratulate and thank these

individuals, for what they have already done and are still planning for the further development of the Buffalo Bill Historical Center, is only a token expression of this community's gratitude. This new building, and the others which are expected to follow, will preserve our best traditions long after all of us are gone. We are glad and proud that it is being done.

ST. AUGUSTINE

Among outstanding mementos of the past at the Lightner Museum of Hobbies, St. Augustine, Fla., is a set of 36 photographs of "Whitehall," palatial Palm Beach residence of Henry M. Flagler. These pictures were given to the Museum by Melzetta Phillips, widow of Amos Phillips, faithful employee of the Flagler interests. The 56-year old 10x13 inch sepia prints are mounted on gray cardboard. When Phillips retired in 1936 he received a special citation from the East Coast Hotel Company. He started working for the railroad as a water boy for the Ponce de Leon hotel when it was being constructed at the turn of the century.

The collection of pictures were the subject of a feature story by Adelaide Sanchez in a recent issue of the magazine section of the Miami, Fla., Herald.

Whitehall was a mansion in all senses of the word. It had a music room with pipe organ, a Swiss-styled billiard room, and a breakfast room. There were 16 guest rooms, each with bath, and servants' quarters of six rooms and two baths.

Flagler's mansion was marked by elaborate furnishings, statuary, tapestries and paintings. The library was described as "decorated in Renaissance decor with an imposing life-size portrait of Flagler above the mantle. In each side of this fireplace were huge curved floor-to-ceiling windows.

The drawing room, with its Louis XVI furnishings, was richly decorated with beautiful carvings with what appears to be equally elaborate brocaded fabric panels and intricately embroidered silk drapes.

Writer Sanchez said, "Evidently Flagler agreed with the Italian Masters in placing beauty overhead for the ceilings in Whitehall resemble the famous ones in his Ponce de Leon and Alcazar Hotels. The old Alcazar Hotel is now the home of the Lightner Museum of Hobbies.

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Frederick Remington

By DR. HAROLD McCracken

Director of the Gertrude Vanderbilt Whitney Gallery of Western Art, Cody, Wyo.

Frederic Remington is recognized today as foremost among the artists who portrayed the Old West, as it actually was in the days when American history was being made on the Great Plains and adjoining

areas of the Rocky Mountains. His real-life pictures cover virtually every important episode in that dramatic story, from the earliest Spanish era to the last of the Indian wars. He was meticulous as to the accuracy of scenes and details. From 1880 to 1900 he traveled extensively from Canada to Mexico, living the life of the West—with the Army troopers, cowboys and Indian tribesmen. Many of the scenes he portrayed were from personal observation. An avid student of all phases of Western history, what he re-created of the earlier periods were based upon careful research and familiarity with the scenes and circumstances. No artist has portrayed the Old West more comprehensively, or with a higher degree of accuracy and artistic ability.

Throughout Frederic Remington's wide experience in the West, he gathered together a large collection of the representative paraphernalia, typical articles of dress and various memorabilia associated with both the white men and red men whom he portrayed in his pictures. These supplemented the on-the-spot sketches and notes that were made, and later used for guidance and details when the scenes were put onto canvas in his studio. Sometimes models were employed, being dressed in the costumes brought home for the purpose. Through the years, his studio collection assumed considerable importance, beyond its use as accessories to his paintings. It included some exceptionally fine examples of Indian costumes, cowboy gear, early guns, oil sketches, etc.

The studio as it was in the heyday of the artist's life, is illustrated here.

When the great Western artist died on the evening of December 26, 1909, on his estate near Ridgefield, Conn., he was only a few weeks past his forty-eighth birthday. He was born October 1, 1861. His spacious studio had become something of a museum of the Old West, as well as a favorite gathering place for many of the most notable of the era's personalities in the fields of art, letters and history of the West. Among his close friends were such individuals as Theodore Roosevelt, Owen Wister, Rudyard Kipling, General Nelson A. Miles and many more. As Mr. and Mrs. Remington had not been blessed with children, his wife promptly disposed of the estate and moved to the artist's home town of Ogdensburg in northern New York State. All the contents of the studio were packed up and shipped. The large paintings which he had on hand at the time were individually crated, and everything else was carefully packed into large boxes, which were put in storage when they arrived at Ogdensburg.

Mrs. Remington survived her hus-



Remington's Studio, painted by Lyell Carr (1900). The artist's painting room in his New Rochelle, N. Y., house, which he occupied from 1890 to 1908.



Remington in his New Rochelle Studio—1905.



Frederic Remington. 1861-1909
"He Knew the Horse."

band by seven years; and at the time of her demise she gave everything relating to Frederic Remington to the city of Ogdensburg. On July 19, 1923 the city opened the Remington Art Memorial, ensconced in a large old mansion in the center of town. This became the repository for all of the fine large paintings which he had in 1909. Some cases were installed for his Indian paraphernalia, although the other studio material was not unpacked. One large case of about eighty smaller paintings and oil sketches remained unopened for forty years.

In 1956 the Remington Art Memorial was faced with the problem of urgent cleaning and restoration of the priceless large paintings in their (Continued on next page)

PAINTINGS WANTED

WANTED: Oil painting signed "J. Walker." — Phillips, 2330 W. 3rd St., Los Angeles, Calif. s3422

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OIL PAINTINGS from Europe: signed originals on unframed canvas. Florals, landscapes, marines, fruits, scenes. Fine paintings by professional artists. 8x10", dozen \$40; 12x16", dozen \$72. — I. Greenhut, 509 5th Ave., New York 17, N.Y. d66501

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WANTED: Currier & Ives lithographs. All subjects, except religious and heads. All correspondence answered. — A. R. Davison, East Aurora, N. Y. au6046

WANTED: Currier & Ives prints and primitive paintings. All letters answered. — V. D. Gordon, St. Johns, Ohio. au3653

WANTED: Currier & Ives lithographs. All subjects, except religious and heads. All correspondence answered. — A. R. Davison, East Aurora, N. Y. o6046

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EVERY KIND OF PRINT except Americana. Lace valentines; silhouettes; old playing cards; gold paper edgings and ornaments. Will buy valentines before 1875; silhouettes if labelled. — K. Gregory, 222 East 71st, New York 21, N. Y. f122112

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CIVIL WAR PRINTS. Reproductions of battle scenes, portraits of Confederate, Union leaders, various sizes. Individually hand-colored in authentic detail. Prints are stamped on back with current year of manufacture. Send stamped envelope for descriptive price listings. — James T. Williams, Route 4, Cravens Terrace, Chattanooga, Tenn. o3637

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C. & I. "Burning of Golden Gate" 1862, \$50. Write re Schaus' "Creation" by N. Gosse, color engraving by Jazet, 1851 and oblong sandwich tray, McKearin 139. Edwin Forbes' Civil War album, 20x24", containing 40 copper-plate etchings, copyright 1876, \$100. — J. Cobb, 2742 No. Lexington St., Arlington, Va. au34201

CURRIER & IVES small folios horse prints. The Florida Coast. The Narrows, N. Y. Bay, Saratoga Springs, Peterson's bound books. — Olmsted's Antique Shop, Wolcott, N. Y. au1291

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PRINTS FOR SALE: Grose's Antiquities of England and Wales: 8 vols. of engravings of castles, Bloomsbury, 1787. Needs rebinding or good for framing pictures separately, \$25. — J. Cobb, 2742 N. Lexington St., Arlington, Va. s3652

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galleries, as well as necessary repairs and fireproofing of the old mansion. The result of this necessity resulted in the decision to part with the Studio Collection. Arrangements for this were put in the hands of Mr. William F. Davidson, vice president of Knoedler Art Galleries of New York City—the firm which had handled the exhibition and sale of Frederic Remington's paintings through the last several years of his life. The arrangements specified that the Studio Collection should be disposed of only to a museum which was suitable in character and accommodations for the permanent display and preservation of this historically important material. A happy circumstance was consummated when the W. R. Coe Foundation, of New York City, generously provided the means whereby the Remington Studio Collection should become a permanent exhibit of the new Gertrude Vanderbilt Whitney Gallery of Western Art, in the Buffalo Bill Historical Center, at Cody, Wyo.

It is extremely appropriate that all the characteristic materials and memorabilia with which the great Frederic Remington surrounded himself in his studio, should come back to the West which he loved so deeply and portrayed so well. Some of the happiest and most fruitful days that he spent in the West were passed in the vicinity of Cody, Wyo. He had many good friends among the old timers of the region. One of the closest of these was Col. William F. "Buffalo Bill" Cody, who founded the town which today bears his name. Situated at the East Entrance to Yellowstone Park, the Remington Studio Collection, as a public exhibit in the new Gallery of Western Art, forms a historic as well as unique attraction, which is unique in the country's museum displays.



REMINGTON in his New Rochelle, N. Y., Studio—1905.

Milan, Ohio, Historical Museum



The
Milan,
Ohio,
Historical
Museum

Robert D. Mowry, President of the Milan, Ohio, Historical Museum, is one of the country's leading collectors. Many readers and advertisers of *HOBBIES* Magazine, and exhibitors at the semi-annual Chicago Antique Shows have assisted collector Mowry through the years, he says, in the assembly of collections in the museum.

The museum is housed in the handsome old brick home built in the 1840's by Doctor Lehman Galpin. The famous birthplace of Thomas A. Edison is located one block north. Doctor Galpin assisted at the birthplace of Milan's illustrious inventor son.

Although the museum is young, (established in 1954), it has been adjudged one of the best in Ohio. And it is growing.

Housed here already are many items connected with the early history of Milan, one of the most interesting towns historically in the United States. Milan Village was platted in 1816, and incorporated as a town in 1833.

At one time, Milan had extensive shipyards. Decorating the walls of the museum are paintings of schooners, that were built in the town. Citizens of the 1839 era were undoubtedly pleased with the completion of the Milan Ship Canal in that year. It cost the city the huge sum of \$75,000. Seventy-five vessels, including six revenue cutters for the government were produced between 1841-1867.

Milan had need for a good waterway, for during the period of 1839 to 1864 it was the leading wheat port of the United States, and second to Odessa, Russia, in the world.

There is history here for the collector of interurbaniana, too. An elec-

tric railroad was built through Milan from Sandusky to Norwalk, and it was described as the longest interurban in the world in 1893.

The museum's ten or so rooms are well classified. Of particular interest is the Milan room where records and ledgers of early Milan merchants recall the early bustling days, when it was the world's largest shipping port.

The Coulton room is named for Mrs. Mildred Smith Coulton who gave it her rare collection of 263 dolls. One of the earliest dolls in the collection



A case of exhibits in the Glass room.

is a primitive type of hand-loomed linen with painted leather head. It was brought to the area by covered wagon about 1790.

The Glass room houses a fine collection of glass including the Robert D. Mowry collection of various types, and a large collection of Burmese and other art glass. Here also is a collection of flower holders which were popular before the turn of this century. The holders were either carried by a ring on a small chain, by women as they danced, or were hooked into their belt.

Of particular interest to the women visitors is the Kitchen where early cooking utensils seem ready for the open fireplace cooking. There are tin candle molds, coffee grinder, spice cabinet, and a spinning wheel, a faithful friend of the early homemaker.

The Gun room draws the attention of many men visitors. Nearby are Indian relics, and collections of items of Revolutionary and Civil War days.

One of the museum's most cherished items is a flag that was presented to the captain of the schooner, "Kewaunee," the first ship to navigate the old Milan canal that served to connect the towns people with Lake Erie and its port.

Mrs. Wade Roberts is curator. The museum is open daily 1 to 5 during the summer, except Monday.

NEW CATALOG FOR RARE RECORDINGS

William Shank of Chicago, chief music librarian and director of audio-visual aids at Roosevelt University, has been granted an eight-month leave for special research. His project will be to locate musical recordings on which the composer himself plays a key role in the performance, as soloist, conductor, or supervisor.

From early catalogs, serial books of recording companies, and library discography files, Mr. Shank will compile the first complete catalog of recordings of this kind. He plans to collect the recordings also, either in their original form, or on tapes. His purpose is to show how the composer of a particular work actually wanted it played and interpreted.

Mr. Shank is a graduate of Columbia, and of New York University. While on the staff of the Music Division of the New York Public Library, he supervised two summer series of outdoor programs of recorded music.

Later, in the Art and Music Division of the Queens Borough Public Library, he conducted a research project on programming recorded music for adults through a grant from the American Library Association.

Mr. Shank is chairman of the committee on sound equipment and recordings of the Music Library Association. He was recently elected chairman of the Association's Midwest chapter.

OLD VEHICLES

GREENFIELD VILLAGE HOSTS FOUR AUTOMOTIVE MEETS FOR 30TH ANNIVERSARY

Greenfield Village, Dearborn, Mich., is celebrating its 30th anniversary. Four antique automobile meets, three of them national affairs, were scheduled as a part of the celebration.

They are the Midwest Grand Classic of the Classic Car Club of America, scheduled for July 11; the Lincoln Continental Owners Club National Rally, for July 25; the Ford Model A Restorers Club National Rally, for August 6-8; and the Ninth Annual Old Car Festival, Sunday, September 20.

The latter will be the terminus of the famed Glidden Tour. Combined with cars entered in the Festival this will mean a gathering of more than 600 antique cars.

The cars scheduled for the four meets represent a cross-section of automotive history—from the late nineteenth century through the Model T era and the big, luxury cars of the late 1930s.

The gathering of the Classic Cars, held for the third time at Greenfield Village was designated as the pacesetter. Nearly 100 entries from Ohio, Michigan, Illinois, Iowa, Minnesota, Wisconsin, Indiana, Kentucky, New York and Pennsylvania were on schedule.

The roll call of Classic Cars includes some 125 makes, most of them the powerful, elite cars built between 1925 and 1942. They include such well-known names as Auburn, Cord, Duesenberg, Franklin, Horch, Packard, Pierce Arrow and Stutz. Club members consider this era the "Golden Age" of car design.

Charles E. Letts, Jr., of Birmingham, Mich., was chairman of the Classic meet again for the 1959 meeting.

The Seventh Annual Lincoln Continental Owners Club National Rally on July 25, was limited to Lincoln Continentals, 1941-48, with the war years 1943-45 excluded when no cars were made. Dr. L. Dale Shaeffer of Jackson, Mich., was chairman of the meet. The group last met at Greenfield Village in 1954.

The Ford Model A Rally, a national biennial gathering brought nearly 250 of these cars together. Model A, produced 1928-31, was the successor to the famous Model T that helped change the face of the nation. The meet two years ago, with Governor G. Mennen Williams in attendance, brought cars to Greenfield Village from as far away as California.

The climax is the Old Car Festival. There were 270 cars at last year's meet, divided into two groups for judging and contests, 1899-1916 and 1917-25.

There will be more antique cars in one place than probably ever before when cars of the Fourteenth Annual Revival of the Glidden Tours arrive after a 244-mile trek from Cincinnati, begun the previous Sunday.

The current Antique Automobile Club of America-sponsored Glidden Tours are patterned after the original named for Charles J. Glidden and which were intended to demonstrate the durability of the automobile. Glidden, an early motoring addict, was a former newspaper man and telegrapher and later was associated with Alexander Graham Bell of telephone fame. Enthused over an automobile dash from New York to the St. Louis World's Fair of 1904, Glidden started his tours the following year. They were discontinued in 1915.

The original tours generally attracted a field of 35-40 cars that traveled an average distance of 1,200 miles. In contrast, today's tours cover a few hundred miles or less and gather a field of some 400.

As in previous years, there also will be judging of cars on the Village Green and stunts and contests. Henry Austin Clark, Jr., and Les Henry, well-known personalities in the antique car world, have been engaged to serve as commentators.

WANTED

WANTED - AUTOMOBILE ITEMS. Most anything pertaining to early automobile era. Literature such as catalogs, manuals. Trade publications, hand books, posters, pictures, etc. Also horse-drawn vehicle era literature. Old cars, trucks, chassis, other components suitable for parts. Brass lights, horns, name plates. Most any kind of accessory or usable part, etc. I have discontinued collection of clothes, license plates, and most technical books. — B. J. Pollard, 14300 Prairie, Detroit 38, Mich. #62722

AUTOMOBILE sales catalogs wanted. Best prices offered. — M. Hollis, 4930 Queen Mary Road, Apt. 19, Montreal, Que., Canada. #6676

OLD AUTO LAMPS, horns, books, old cars, etc., wanted. — D. D. Way, 11 Eastwood Ct., Oakland, Calif. my128801

WANTED TO BUY OR TRADE automobile radiator name plates. — Wallace Huffman, 610 South Webster, Kokomo, Indiana. ja6215



Antiques

Restoration in Northern Georgia

an Indian Chief's Mansion

By MARGARET PERRYMAN

The Vann House at Spring Place in the North Georgia mountains was built in 1803 by James Vann, a wealthy Cherokee Indian Chief. It is located on U.S. Highway 76, about three miles west of the town of Chatsworth which is in northwest Georgia.

Since 1834 the house has had many owners and in recent years had been abandoned and in a sad state of repair. A few years ago, a group of public spirited citizens bought the old house with three acres of land.

The people had long recognized the fact that the old house was a landmark of a civilization that had passed into history and that it needed to be restored and preserved. So they gave it to the State of Georgia, who has finished the restoration now, and this most interesting old Indian Chief's mansion is open to public view.

Not much is known of the origin of James Vann, or of his Indian family background. Belief is that his father may have been a Scotch trader and his mother an Indian. The only

reliable information referring to James Vann and the Spring Place mansion comes from two sources.

The most thorough comes from the collection of the old Moravian diaries of the close by Spring Place Mission, and these diaries written in German were kept by the Moravian brethren who founded the Mission in 1801. Then there are the old records and letters of The American Board of Commissioners for Foreign Missions which are in the Harvard- Andover Theological Library.

The Moravians had come to Spring Place at James Vann's invitation. Chief Vann already had a trading post at Spring Place and may have had a small home in the area. With his aid the Mission was built. Then a little later, with the Moravians help and advice, the large brick mansion was built for his own homeplace.

Chief Vann was quite well-to-do and had many interests. He had many trading posts throughout the Indian nation, as well as taverns, ferries, and lands, and he owned many Negro slaves. He believed that Christian teachings and schools would do much to aid the Indians towards progress in their very evident on-coming civilization, so he helped in establishing some of the missions.

James Vann died in 1809 and the home was inherited by his son, Joseph, who was then a boy. As Joseph grew into manhood, he was able to increase the family wealth. He lived in the house until 1834, when he was expelled from it.

At that time, all property of the Indians in Georgia was taken over and the Indians were forcibly removed to the Indian Territory in Oklahoma. (This was the tragic and infamous Trail of Tears, as it was known in history). Title to ownership to the Vann House was drawn in a land lottery operated by the State, when all the Indian lands were given over to land-hungry early white settlers.

Much historical research and careful study was done about the house

BEFORE



AFTER



Left to right, top row: House before restoration. House after restoration.
Left to right, bottom row: Cantilevered, winding stairway with well turned spindles.
Note carved design following steps and risers along staircase. Glass cases with relics and pictures of well known Indian chiefs of early 1800's.

before the Georgia Historical Commission started actual restoration. Facts had to be sifted from fiction. Excavations on the site showed that the house had once had a large attached kitchen wing as well as a large office or guest-house wing built around a paved court-yard.

Outlines of other small buildings were found. Refuse pits and an old well yielded bits of glass and china, and some household items. The kiln for making the bricks was located and also the clay pits.

Clemens de Baillou, a Georgia archaeologist, remarks that "the house was the first solid architectural creation in the manner of an evolved architecture to appear in the Indian Country where heretofore had existed only log cabins."

The architectural aspects of the house are fascinating to study. The well-built, thick, brick walls; stout end-chimneys; use of mortared vertical bands to simulate columns; heavy stone lintels and sills; simple dentils, and fan-lighted doorways all are noteworthy.

The interior of the house shows some good workmanship. There are two large rooms, about 20 by 30 feet, on each floor. They are separated by large halls. All the hand-carved woodwork such as mantels, panellings, and winding, cantilevered stairway are elaborate. The attic had a curved ceiling and was plastered. The basement had a clay floor, wooden bars at the window, and an outside entrance.

The choice of colors used in woodwork and walls of the original house showed the old Indian's innate fondness for gay colors along with the newly acquired taste for culture, refinements, and show. The mantels were found to have been painted red, green, blue, and gold, and these bright colors were used all over the house with most interesting effects.

Little is known about how the original house was furnished. The fact that it was a show place in its time and day, and also the fact that James Vann did have many contacts in Savannah, make it appear a strong possibility that the furnishings would have been those of a rich and well-to-do family of that era.

Cabinet-makers may have even been brought in to make the furniture, considering the many outside contacts that Vann as well as the Moravians had. The Moravians may have had cabinet-makers, too, right there among the members of the Mission.

So with much study and careful selections and best use of available monies, suitable furnishings for the house are gradually being acquired. Draperies of the period were designed and given by Scalomandre. An antique mahogany dining table of banquet size along with simply designed chairs of good early Colonial style look well in the large dining room.

An elaborately carved four-post bed, a few chairs, piano, clock, and

a large oil portrait of Chief Joseph Vann are a beginning towards a well defined decorative scheme of what the interior must have been in the early 1800's. Perhaps yet an old picture, writing, or book will show up that will peg the actual type of furniture used in the house.

A glass case in the downstairs hall contains many small relics of the period. McKenney and Hall colored lithographs of some of the Cherokee Chiefs are hung above these cases. Outside, in the yard, hangs the old Mission Bell from the Spring Place Moravian Mission. An old-time log cabin of the 1800's is on the property and houses the caretaker.

The Vann Mansion has been a worth while historical restoration, as shown by the hundreds of visitors who come to look and learn about early Georgia history, and how it was lived.

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Still Banks, clock, \$4.50; Lion deposit bank, (safe) \$3.50; Royal deposit, large safe, \$6, both have combination locks. 3 powder horns, lot \$4.50. 3-tube candle mold with handle, nice, \$3. Group of 4 fancy combs, some with stones, \$5. Old school slates, each \$2. Small iron dog and kitten, old, both \$4. Extension hat rack, 10-pers, porcelain tops like new, \$6. String of 22 sleigh bells, graduated sizes, brass, on strap, \$13. Another string brass bells, 17, on leather strap, \$9. 2-section knife box, nice, \$3.50, another at \$3; another Victorian at \$4. Iron toaster with long iron handle, \$6. Fox-calling horn, 14", \$5. Swedish copper sauce pan with cover, long brass copper handle pierced for hanging, early and dovetailed, 2L, \$10. Coffee kettle, copper, 1½L, wooden handle, made in Sweden, \$8. Opera glasses in case, \$5. Telescope, closed 6", open 19" long, \$10.

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2. Ladies' heavy pongee duster, size 16-18, about 1920. Laundered ready to wear. One lapel has some age discoloration and there is one small spot. Not bad. \$12.
3. CARRIAGE PARASOL, black taffeta, trimmed with ruffles. Black folding handle. \$6.
4. WHITE SATIN BONNET, probably a wedding bonnet. Similar in type to a sunbonnet only more formal. Trimmed with tulle, ribbon and a beaded ornament. Ribbon ties. White satin is slightly discolored by age but not bad. \$6.
5. BRONZE LEATHER STRAP SLIPPERS, very pointed toes, Louis XIV heels, circa 1920. Bronze beading on toe and instep strap. Appear to have been worn

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- Plate 7", deep pink lustre, copper lustre decor and edge. Small amount wear inside rim. Chas. Allerton & Sons, Eng. \$ 8.50
- Hen. Staffordshire, yellow nest, green with white eggs. Hen is shades of gray & brown. 7" length \$6.00
- Hen. Staffordshire, rust base, top shaded yellow to brown. 8¼" length. 70.00
- Pottery biscuit jar, pink with shaded brown flower & foliage. 1½" rose band at top. Silver cover & bale handle. Needs re-lining. Clear Honeycomb powder jar & hair receiver. Celluloid covers in silver frame, silver shown wear. 2 for 4.50
- Creamer, Jasperware, 2¼" high, green with white decor. Angel playing lute with bird resting on her knee. 9.00
- Vase, Jasperware, 5¼" high, 5" diam., green w/ white scroll around body and base. 8.00
- Cranberry vases, 9" high, ruffled top, clear reeded dec. around body, 5" diam. Blown with rough pontil, pt. 32.50
- Creamer, brown Wedgwood (marked Wedgwood), ¾" white Vintage border, 3" high, 5¼" through body 22.50
- Trivet, black iron, criss-cross. 1 American 1 Canadian (2) each 2.50
- Soap dish, Birmingham type, oval, 7"x5"x2" h. 10.00
- Soap dish, Rockingham type, oval, 6¼"x4¼"x2¼" 6.50
- Tea kettle, brass, 3 button feet, black wooden handle 18.50
- Large copper pan - hand made with brass joint. Iron handles, rounded bottom, 15" d.am., 7" high. 32.50
- Chocolate pot, Limoges, 8¼" high. Very fine pink & yellow flowers, green foliage, panelled by ½" light green bands. Worn gold on handle and finial. Haviland & Co. 10.00
- Creamer, 6" high, shaded pink roses one side, reverse side has shaded will roses w/ green to brown foliage. Colorful butterflies all with gold, bamboo handle. Worcester mark 1888-91 22.50
- China creamers: 1 band of shaded pink roses, green foliage, 3¼" high. 2. same dec., 2¼" h.g.h., marked Z.S. & Co. Rav. 3. shaded pink poppies, 3¼" high, R. S. Germany, ca. 2.50
- Silver plate soup ladles. 1 Rogers Bros. Al. The other R. Wallace Al. Pat. 1895, ca. 4.00

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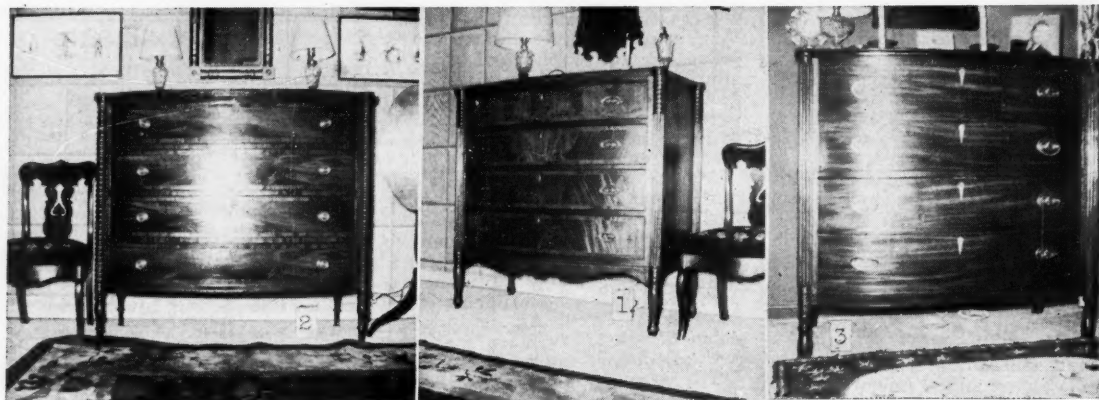
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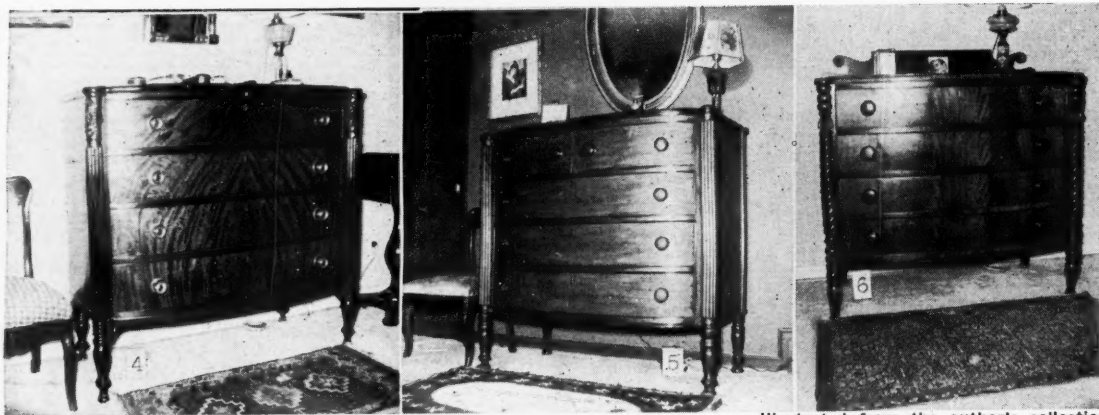
Dorothy K. Dawson, Prop.

auc



The Evolution of THE SHERATON CHEST in New England

By DAVID B. CHILDS



Illustrated from the author's collection.

For the purpose of this article the Sheraton period in New England will be considered to begin in 1800 and end in 1820. This would place the beginning about six years after Sheraton published in London his design sketches for the type of furniture which bears his name.

This article will endeavor to describe and illustrate the transition from the delicate artistry and workmanship of the Hepplewhite period to the sometimes cumbersome ponderousness of the Empire period which followed 1820. It will advance the idea and attempt to demonstrate that in New England there were three pretty well defined subdivisions of the Sheraton period.

Chest #1

Chest No. 1 is a mahogany veneer bow front Sheraton chest with four drawers of equal size. It was found in recent times at Sanford, Maine, but its previous history is unknown. It has all the earmarks of being early Sheraton because of the Hepplewhite influences still present, such as slender legs, valanced skirt, insert

outlining the drawer panels bordered by contrasting mahogany.

The top board of the chest is so fashioned at the corners that it extends over the top of the Sheraton posts, which are rounded at the top drawer level and reeded below. Half posts to match the front posts are attached to the sides at the two rear corners.

The drawer pulls are probably original. Drawer locks must have sold three for \$1.00 as there is no lock on the bottom drawer, only a key-hole plate. The chest was probably made about 1800.

Chest #2

Chest No. 2 is a solid mahogany bow front Sheraton chest with four drawers of equal size. It was found in Concord, Mass., but is thought to have been made in Salem.

Posts are reeled instead of reeded. It has many characteristics of the earlier Hepplewhite period, to wit: very slender legs; contrasting mahogany bands around the drawer fronts, set off by delicate inserts; almost mosaic insert around three sides of top board.

The attractive workmanship of the Hepplewhite period is still evident. The Hepplewhite skirt has disappeared. The top board is fashioned to cover the top of the posts. Drawer locks were still three for \$1.00. Estimated to have been made Circa 1800-1805.

Chest #3

Chest No. 3 is a solid mahogany bow front Sheraton chest with four drawers of equal size. The chest was reportedly found in Bangor, Maine. It will be noted that the Hepplewhite features have mostly disappeared. There is no mahogany bordering or insert on the drawer fronts. Skirt is not present. The only ornamentations are the ivory escutcheon key-holes.

There is a certain Hepplewhite influence of petiteness and attractiveness of design. Legs are still on the small side. Top board extends over the posts, which are reeded. Bee-hive pulls are probably original. Locks were still three for \$1.00. Made Circa 1805-1810.

Chest #4

Chest No. 4 is a mahogany veneer bow front Sheraton chest, having four drawers of equal size. This chest was found in Bangor, Maine, where it had reportedly been in one family for many years. It was supposed to have been made in Salem, Mass., and transported to Bangor (then in Massachusetts) by sailing vessel as there were no railroads and few, if any, steamboats prior to 1810.

The wood-carvings on the top of the posts are ascribed to Samuel McIntyre. As the father died in 1811, they may have been done by either father or son. In the author's opinion, the chest was not made by the McIntyres, but the carving could have been added to a chest made by another.

This is a typical Sheraton chest—all Hepplewhite influence has disappeared and Empire period influences have not begun to be felt. The front posts extend through the top board and are topped by concentric rings. The lock on the bottom drawer is still missing. Made Circa 1810.

Chest #5

Chest No. 5 is a solid mahogany bow front Sheraton chest. It has four drawers of equal size but the top space is bisected to make two equal smaller drawers.

It is a typical Sheraton chest. All Hepplewhite influence has disappeared. Empire period influence is just beginning to show slightly in the ponderousness of the chassis and the heavier legs. The posts (which are reeded) extend through the top board and are themselves covered by deeply indented concentric buttons. There are locks on all five drawers.

This chest descended to the author from his great grandfather, David Dudley (along with other Sheraton pieces). David Dudley lived in Roxbury, Mass. (now Boston) from 1787 to 1841. He was married on October 23, 1814, and it is reasonable to suppose he acquired the furniture at that time.

The chest has been in the author's possession for 46 years—with only one intervening owner—that being David Dudley's daughter, Hannah Dudley (Childs).

This, then, is a typical Sheraton chest made in Boston, Circa 1814.

Chest #6

Chest No. 6 is a mahogany veneer bow front Sheraton chest. It has four drawers of equal size. It comes from the Bar Harbor, Maine area, and was reportedly made thereabouts. The author surmises it was made by an expert carpenter during the winter days when he was unable to work out of doors.

It is a transition piece. The front posts determine it to be Sheraton but it has marked Empire period characteristics, the rope posts for one instance, the back board for another.

This chest came to the author in very poor condition and it had to be refinished. During this refinishing

process, cut nails and hand-made screws were found, which probably dates its make prior to 1825.

Other characteristics are the tassel carving on the posts and the Sheraton metal rosettes on the back board. The posts come through the top board and are topped themselves by concentric rings. There are locks on all four drawers.

Hepplewhite influences have entirely disappeared. The ponderousness and other characteristics of the Empire period are beginning to appear. Made Circa 1820.

The author has endeavored to point out the characteristics of the three divisions of the Sheraton period.

1. Early (and still influenced by the previous Hepplewhite period). Circa 1800-1805.

2. Middle (pure Sheraton). Circa 1805-1815.

3. Late (with influences of the Empire period beginning to be felt). Circa 1815-1820.

It is inconceivable to think that the cabinet makers of New England would change over night from the beautiful furniture of the Hepplewhite period to the often questionable attractiveness of the furniture ascribed to the Empire period.

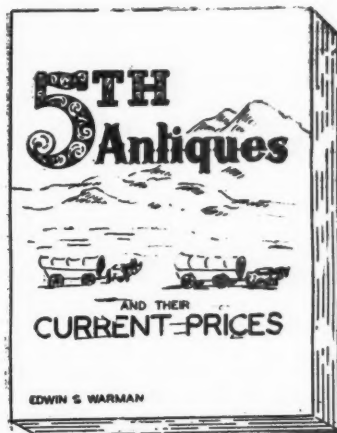
If it were not for the distinct and new characteristics of the Sheraton period, it could well be called a pe-

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Heavy cut glass sugar and creamer 3x3" \$7.50.

6 - 8 sided newly silver plated glass cups \$12.

ROYAL BAYREUTH Bowl - Rose Tapestry with gold feet, 6x3" \$20.

5 small individual nut dishes to match above; gold feet, each \$7.50.

Photos on request. No Approvals. auc

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From an old portfolio, the following 3 interesting original drawings, unframed:

Very fine pencil drawing, big flying American flag. Penna Dutch costumed folk on path, signed E. S. Weld; precise, detailed work. \$15.

Water color, beach front, in background Ft. Trumbull, Groton, Conn., signed J. E. Hudson, 1879 (see Dictionary of Artists in America); matted, \$30.

Primitive water color, Autumn depicted as female with sheaf of wheat, flowers in hair, 18x24", \$20.

Set of 3 early English hand colored prints, dated 1802, Faith, Hope & Charity, desirable original frames of the period, having double line inlay, old glass intact, \$50.

Unframed primitive oil pig. on canvas, subdued garden background, in foreground small figures of seated colored woman, black & white cat, quaint, \$10.

Early Rose Medallion; 6 demi-tasse c/s, 1 cup imperfect but useable, \$30; 4 lg. tea c/s, \$30; lovely 6-cup teapot, gold berry finial, engraved handles, \$30. R.M. mks. China handsome 3-pc. teaset, 6-cup pot, \$35.

Huge Majolica pitcher, 9 1/2" tall, bird on flowering branch, white basketweave ground, orchid lining, 2" hairline inside does not go through, \$14.

Mason's Ironstone 7 1/2" Bannana ware pattern pitcher, \$14.

Mettlach stem 1 litre, Castella mk. & Mettlach impressed. No. 1892, \$30.

Unmkd. Waverest biscuit jar, lavender & blue florals, \$14.

R.S. Prussia china biscuit jar, lg. calla lilies, \$8.75.

2 pcs. of signed Hawkes cut glass: 5" round dish, \$6; 7" \$3.50.

Transportation extra. auc

EAGLE BROOCH



A bit of Americana for her personal adornment. The classic federal eagle cast in gold finished metal with U.S. colors on shield is 3 1/4" long. Truly a conversation piece. Price is \$2.95, tax and postage included.

MAGUIRE'S STUDIO
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PROVIDENCE, R. I.

auc

riod of transition—a 20 year interval during which the Hepplewhite style faded out and the Empire period was ushered in.

This is no reflection, however, upon the attractiveness and beauty of line and form of Thomas Sheraton's creations. They have the simplicity of the straight line which comes to us from Greek architecture. About the only curved line found on these chests is the bow or swell front and this is hardly discernible from a directly frontal view.

Sheraton pieces, therefore, have a distinct style and beauty of their own, and have a definite place in the furniture history of this country.

THE HOBBY STALL

HELEN AND HUBERT HARRIS

Perth Road, Amsterdam, N. Y.

Tea Strainer, Sterling Silver Top & Strainer, Cut Glass Base, Unusual 8.50

Cut Glass 3 Footed Bowl or Fernery, 7 1/2" dia., 3 1/2" tall, nicely cut 8.75

Cut Glass Compote, High Standard, 8" dia., 3 3/4" tall, heavy all over cut, notched standard 17.75

Cut Glass Shallow Dish or Plate, 7" dia., heavy all over cut, signed J. Hoare, Cornwall, 1853 10.00

Cut Glass Pickle Dish, 7 1/2" x 3 1/2" x 1", heavy all over cut 5.50

Pipe, German long stem, porcelain covered bowl w. painted view, cherry stem, approx. 21" long, very good condition 8.00

Victorian Glass Fly Trap, clear dome shaped top, blue 3 footed base, 6 1/2" dia., 6 1/4" tall, unusual 8.50

Oval Dish, fine china, open edge, handled, nice large Red Roses, green leaves, gold trim, a large one, 13x8 1/4", R.M. Bavaria 8.75

Clear Goblet, fine thin glass, etched "Saragossa 1887 - 'Jennie' in etched wreath, perfect 3.75

China Cream Pitcher, shape of Parrot, bright colors, unusual 5.75

Tooth Pick or Match Holder, Victorian Green Glass, some gold trim, D. T. 1907 etched 2.75

Pair Pink Satin Glass Ewer Type Vase, camphor handles, blown, 7" tall, enamel decoration, pair 27.50

Royal Baryth Pitcher, Tomato shaped, approx. 5" tall 7.75

Plate (pierced for hanging English Hunting Scene, Horse throws Rider over head, approx. 9 1/2" dia., very colorful, Cauldon, England 9.00

Album, full of old post cards, 6.50

Glass Animals, 1 1/2" to 2", Birds, Rooster, Duck, Swan, Squirrels, each 2.00

Transportation extra. auc

WEST MEMPHIS ANTIQUE SHOP

(Formerly Noah's Ark)

1611 East Broadway

West Memphis, Arkansas

Darling miniature pressed glass covered sugar, creamer, spooner, \$9; miniature punch bowl, 6 cups \$8.50; Panelled thistle goblet, \$3.50; Feather goblet \$6; cord & tassel goblet \$6; clear hobnubler \$5; Blue milk glass hen on nest, white head, doe same, each \$15.50. Bennington syrup no top, \$15; lovely fine china sugar and creamer, shape of strawberries. leaf top to sugar, leaf spout to creamer, gold handle soft colors, set \$15; Chinese enamelled silver wine cup \$6; carved ivory nankin ring roses \$8; 21" Italian marble bust Aphrodite \$100; Carved teakwood stand pink marble inset top \$40; Square Grand rosewood piano M.O.P. inlay base of keyboard, good condition needs tuning \$250.

Transportation extra. auc

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Hiway 78 Pott's Camp, Miss.

Amber Glass Grant Peace Plate, \$8.50. Sq. Beaded Grape Bowl, \$3.75. 4 matching saucers, ea. \$1.75. Glass clear trav. 5", felt base, nicely arranged bands, Prince George, before he was king, \$2.75. Pair fine china candlesticks, violet decoration, 5 1/2" tall, pr. \$3.50. Extra fine dresser set, 6 pcs. tray 11x8, Pr. Candlesticks, 2 covered boxes, pitcher shaped Cologne Jug, pastel poppies, daisies, forget-me-nots, \$20. Dewdrop and Rain, 1 Tumbler, \$2.00. 2 punch cups, ea. \$1.50. chipped cup 50c, compote cover, 5", \$2. Crows Foot Celery or Spooner, 5 1/2" tall, \$4. Beumont Goblet \$3.25. Glass muss, panelled sunflower Ball and Swirl, ea. \$2.00; lot, swirl, \$1.50. Sufficient Parcel Post must be sent. auc

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126 Edgington Lane

Wheeling, W. Va.

Fabulous Tiffany Bowl in long lacy Gondola Shape Metal Holder, 16 1/2" lg. x 10" hi. x 10" dia. Tiffany Bowl 11" dia. x 5" hi. Filled and rolled top edge. Outer layer fine threading or spirals. Melon Rib shape. Design like Paperweight "canes" expanded. Design practically all Rare Red. Gold iridescent. Perfect. Distinctive Art piece. \$75.

Pair Tiffany Type Glass Candlesticks, 9" Gold with blue, Green and Red Irrescence. Pair \$18.

Burmese Mustard Pot, 3" hi. Ribbed. Beautiful coloring. Perfect. \$4.

Rare Early Belleek Shell Cup and Saucer. Circa 1857. Pearly Lustre. Both pieces form of Sea Shells. 2 Shell feet on Cup. \$28.

R. Prussia Red Star Mark 10" Bowl. Light Green Background with Pink, Yellow and White Carnations. Embossed scalloped Gold top. \$12.

Old Leeds Spray 14" Octagon Platter. Mark ED 59783. England. Royal Doulton. \$8.

Large Lacy rolled up edge Diamond Point Cake Stand. 12" dia. x 5 1/2" hi. Lustre Drop in Pedestal. \$10.

Pin Lustre Mug. 3 1/4" hi. Blue Lustre Dec. in high relief. G. & G. Germany and Crown. \$8.

CUT GLASS.

ALL HEAVY DEEP BRILLIANT CUT.

C. G. Compote, 9" hi. x 6 1/2" dia. Beautiful rayed base. \$12.

C. G. Compote, 5" hi. x 6" dia. Flared ped. base with Tear Drop. \$10.

C. G. Tall Slender Flared Pitcher, 11" hi. Cut practically all over and to top. Cut Handie. Rayed Cut Base. A Beauty. \$34.

Large C. G. Knife Rest. 8" lg. x 2" dia. \$8.

5 C. G. Tumblers. Beautiful. Set \$20.

C. G. Ice Tub. A Beauty. \$20.

Set of 6 Elegant Hand Painted Signed Plates. 8 1/2" dia. Deep green, yellow and rose background. Large Deep Pink, Yellow Roses and large Gold Scrolls. Gold Rim. Scalloped Gold Edge. E & R. Germany. Set \$35.

Pair (2) Hand Painted 8 1/2" Plates. Signed. Green, yellow and lots of gold background. White and Pink Poppies, White and Yellow Apple Blossoms, long Gold Stems, etc. Mark R. S. Germany with Green Star. Extreme Wide Gold Border. Pair \$12.

Hand Painted 10 1/2" Wall Plate. Signed. Deep peach background. Large Yellow to Pink Roses, etc. Wide embossed scalloped Gold Border. Pierced for hanging. Flambeau-Lamoges-France. \$15.

Old Belleek "Tyg" Toasting Mug, 3 Handled. Blue Lustre Iris on Purple Lustre background. Large Gold Handles. 8" hi. x 6" dia. Mark Pallette and L in circle. \$18.

Old Bismarck Gondola. 8 1/2" lg. x 6" hi. Lavishly dec. with roses in high relief. 2 Swans on front. Angel on top of Gondola. Beautiful colors. Perfect. Superb old piece. \$20.

Old Bismarck Match Holder. Lady on front colonial costume. 4" hi. x 3". Beautiful colors. \$8.

Old Upright Bismarck Piano Child, 12" hi. x 10" dia. Exquisite detail work. Full pleated blue skirt. Lacy large Collar. Blonde curls. Beautiful colors. Distinctive piece. \$20.

Old Bismarck Swinging Baby. A Beauty. 5" hi. x 3 1/2". Beautiful colors. Fine old piece. \$8.

Game Plate. Pheasants. Wide embossed scalloped Gold Border. 11". Signed. Pierced. \$30.

Waverest Fernery. 9x4". Ferns and floral enamel decoration. \$18.

Blonde Staff. China Head Doll. 21". Original body and hands. Large head, broad Shoulders. Underglaze dec. \$25.

Ruby Top (Kings Crown) Tall Celery Vase. 7 1/2" hi. x 5". Short pedestal base. \$7.50.

Ruby Top Diamond Point Lid for Butter Dish. (Base damaged free.) \$5.

Old 15-Pc. Porcelain Spice Set with lids, incl. Oil and Vinegar Jugs with Stoppers and hanging Salt Box. Old Blue, Red, etc. floral design. \$20.

6 Netsukes. Carved Ivory. "The Mask." 1 1/2". Each \$6.

Fine Carved Green Jade Pendant. 2 1/2", on 18 Karat White Gold Chain \$35.

Drop Ear Rings to match above Jade Necklace 3/4" x 1/2" on 18 Karat White Gold. \$35.

Fine Carved Ivory Pendant on Chinese Cord. 2 1/4" x 2". Oval. Elaborate open work in High Relief. \$18.

Large Russian Lapis Tear Drop Pendant. 3x1 1/4". \$18.

Old Tole (Tin) Country Grocery Tea or Coffee Display Containers. Original beautiful Penna. Gaudy Dutch decoration. Roller on top front has a name of diff. tea and Coffee. 16" hi. x 13 1/2" x 11". Fine condition. Have 2. Each \$30.

Old Country Grocery Brass Scoops. Perfect. 8" \$6. 9" \$8. 12" \$10.

Transportation extra. auc

CLINTON ANTIQUE SHOP

46 Center St. Clinton, N. J.

Rare early STOVE PLATE from Pennsylvania. Quaint, fascinating, write—Early cast-iron "NO TRASPASSING" sign, 20" wide x 14" h. Rounded top. Quaint, perfect condition; useable nowadays! \$15.—SILVER PITCHER, 6 1/2" h., ca. 1820. Gadroon edge, footed, floral bands; initials "CC"; fine specimen, \$32.—IRON PLAQUE, 19" diam. Centennial, 1876, engraved with eagle, flag, Liberty Bell, olive branches, words "Proclaim Liberty throughout the Land" in high relief. Handsome decorative item, edge chipped, \$10.—FR. FAN-SHAPED WINDOWS from attic of 1800 house; quarter-round; radius is 23 1/4", pair \$10.—MACINTYRE MANTEL, basket flowers center, sheaves of wheat at sides in high relief, 77" wide overall; tire opening 51" w. Old paint removed. Beautiful specimen, \$125.—VICTORIAN FOLDING CHAIR, maple w/ carpet seat and back, \$7.—HANGING CORNER CUPBOARD, pine, 38" h., 24" wide (not including top molding) finely paneled door, ca. 1700. Nicely finished \$55.—SET OF EARLY DELECT TILES from old fireplace, write.

All items guaranteed. Photos 25c. auc

ALMA MARTHA MOKE

528 N. College Ave.

Fayetteville, Arkansas

Twinn student lamp (Danish) 7" orig. apple green glass shades, not wired. \$65.59
Crystal lusters, Waterford type suit, huge prisms w/ cut ball ends, some prisms a little rough, a very impressive pair. 125.00
Cranberry IVT Bride's Basket, exquisite enamel roses, blue bells, etc., restored basket. 65.00
Pair of tall, heavy polished bronze candlesticks, fine. 57.50
Three white Haviland bones, leaf shape, ea. 4.50
Lovely portrait plate, head of pretty girl in huge hat. 14.50
Old reflector lamp, lacry 130w. mercury reflector, complete. 14.50

All old. Transportation extra, please. auc

MILWAUKIE ANTIQUES

915 Monroe Street Milwaukee, Ore.

8 1/2" Black and White Transfer plate - Sitka Pattern Burslem. 6.00
Silk U.S. Flag 46 stars 11 1/2 x 17". 4.50
Art Pattern or Job Tears: 1 cov. Sugar. 8.50
1 Spooner #4. 1 Butter dish. 9.50
The three pieces are mint condition, except for one minor flake.
6 Tiffany Sterling Silver coffee spoons, rare size between demi-tasse and teaspoon handles beautifully etched with different botanical pattern. Monogrammed on back. These spoons are unusual and rare, set. 15.00
Matching cup, saucer and plate. Heavily gold trimmed. Old unmarked porcelain but probably French. Very small handle on cup and the saucer is deep. Set. 16.50
Transportation extra. auc

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180 Centre St. Brooklyn, Mass.

Caramel slag toothpick, cactus pattern. \$14.00
R.S. Prussia oval 6x12" colery dish. 10.50
Ornate brass door knocker, Oriental head. 7.00
Purple carnival N water pitcher. 14.00
R.S. Prussia three handled toothpick. 6.00
Limoges hat pin holder, h.p. tea roses. 4.50
Ornate 3 cup brass candelabra, 13" high. 8.00
Reed & Barton silver, helmet shaped 8" h. teapot, 10" h. coffee pot, creamer, cov. sugar, spooner, 13x19 handled tray. 32.00
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SCOTT'S BARN

Lebanon Road Colchester, Conn.

Wall TAPESTRY 24x61", marked "Made in Belgium", very fine, Venice Scene, boats, people, water, etc., wood back, ready to hang, must be seen to be appreciated. \$20.00
Double Frosted Ribbon, Pickle Dish with center handle, 5x12", \$10, sauce dishes (4) ea. 2.00

FROSTED LION spooner 4 1/2" tall. 12.00

Green Betty Bowl with 6 saucers, beaded swirl with gold, beautiful color, set. 15.00

KATE GREENAWAY Salt & Pepper, 4" tall, individually decorated, could be used as pair, early set. 16.00

CROWN MILAN MT. WASH. GLASS CO. original label, Pickle Cluster in Palmetto Silver Holder, Tongs, Silver Excellent. Write Pr. Austrian Vases, much gold, beautifully decorated, gold handles, 14" tall. 30.00

Collectors & Dealers write wants, or visit. Stamp please. Satisfaction guaranteed. Plus Postage. auc

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UNUSUAL TYPE CAPE COD LIGHTER, sq. with orig. tray, pure brass. \$32.00
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IRON BROOM HOLDER, Negro Boy. 8.75
CURTAIN TIE BACKS, fine mahogany with pink blown glass centers, set of 4. 11.00
SOLID BRASS APOTHECARY SCALES. 13.75
SYCAMORE COOKIE MOULDS, dog, cat. 14.50
Another, seal, sh.p. donkey. 29.00
HAND CRAFTED SCUTTLE, helmet shape, a beauty, marked on base. 27.75
OLD TOLE hanging 8 drawer spice cabinet, extra fine one. 19.00
BRASS TRIVET ON HIGH snake ft., legs turned handle, colonial. 32.00
WATER CAN, pure brass, 4 qt. 21.00
Another fine Colonial SOLID COPPER cook vessel with lg. handle, orig. cover, wgt. 9 pounds. 21.00
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COPPER LUST. LG. CREAMER, enam. decor 5 1/2", beaded collar, handsome. 118.00
PEACHBLOW CUP, 2 1/2", D/Qt. 118.00
U.S. Frost COIN CULERY. 30.00
HIST. PLATES in blue: Land of Pilgrims 9", \$24.50. Capitol at Washington, prior to

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123 8th Street Huntington Beach, Calif.
MAJOLICA - Large Platter, 15 1/2 x 10 1/2", Blue Basketweave Bkground. Pink Wreathes, brown twig, open handles, proof \$25
EMERALD GREEN/GOLD - "SHELL & SCROLL" 3 pc. Creamer, Spooner & Open Sugar \$30.
CELERIES: Clear "D/B Crossbar", \$9; "Sunk Daisy" \$8.50; "Chandler" (small chip on band) \$8; Etched Fern & Berry" on tall stem, 9" h., \$9.50.
"PANEL THISTLE" B-mark; Butter \$12; Cov. Honey. Two Handle \$8.50.
PEARL - HANDLE - WARE - 6 knives, matching 3 forks, lot \$18.
6 matching Butter - Spreads in original flannel wrapper. Scarce and fine, \$18 set.
Sapphire Blue-glass TOBY pitcher, appl. handle, pontil, 2 pt. \$18.
2 only - AMBERINA PUNCH CUPS - paneled, pontil, appl. Amber Handles, 1 proof, \$22; 1 tiny rim flake, \$18.
"STATE" PATTERN TOOTHPICKS - Blue "Vermont" \$7.50; Cl. "New Jersey" \$4.50; Cl. "Wisconsin" 3 leg kettle Cope \$5.50; "Wedding Bells" \$4; "Barrel" \$2; "Atlas" \$3; "Heart Band" Ruby/Cl Niagara Falls, \$5.50; Intaglio, panel "Grass" \$2.50; Cl. "Rose & Lily" \$4.75; Unique 6 Scarce 3 handle China H.P. Roses, Lustre/Gold trim, \$8.
1912 CALENDAR "BOWL" - 9 1/2" dia. "Lion" center, Bl./Gold trim, Unusual and Rare \$9.
Transportation Extra. Stamp, Please. auc

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Lenoir, North Carolina

The unpublished History of the Founding of Montgomery & Ward and its Founders Charles Thorn and his Father; also Charles Thorn's letters and others of his family. write
Nice English Tantalus Set, oak case with lock & key, nickel trimmed, 3 perfect crystal, pattern bottles with cut glass stoppers. 37.50
Rare small size Copeland Spode bowl & pitcher, rich blue, farm scenes. 42.50
Rare adjustable shaving stand, birch, beveled mirror, drawer with brass ornament & pull, nice finish. 45.00
Rare Mechanical Bank, "Eagle feeding her young," nice original condition. 55.00
Tall poster bed ref. standard rails been added Corner cupboards, ref. \$100.00; cherry Banquet end table, ref. 35.00
Stamp please. Crating free. Pictures 25c. auc

BARNETT'S

130 So. 3rd, Clarksburg, W. Va.

Zsolnay Vase, castle mark, gold iridescent, purple leaves, 12". Hand Painted Vase, beauty all over pastel shading, bulbous white & peach full blown poppies Belleek, 12". 13. Tankard, Belleek, signed & dated 1906 entirely hand painted, purple & yellow grapes, pastel background gorgeous piece of work. Haviland Ransom, gold scalloped, cup & saucer \$6.50, Limoges cup & saucers, gold, pink & blue trim set of 6, \$18. Haviland Ransom, covered sugar & creamer, gold scalloped, set \$11.50. Cut glass, fruit plates, hand painted china, write. auc

new dome, largest size, \$26.50; MacDonough Victory 9" 24.00
RARE OLD BOOKS Indian Wars, E. Trumbull, 1812, \$16.00; Am. Antiquities & Discoveries in West, J. Priest, 1833, \$18.00; CAMPFIRES of the Red Men, J. R. Orton, 1858, \$14.00; TRAVELS IN OREGON, E. White, 1848 23.00
Living Plays, 10, 1824. write
MILK GLASS: BLUE, Reclining Camel, Mil. #315, \$27.00; Owl w/ glass eyes, \$13.50; PINK MUFFINEER, fine top, ultra rare in pink, allover decor, proof, \$34.00; Boat dish, Bolk, #70, dated, \$12.75; largest Lat. edge plates, Trumpet flowers, \$19.50; Large FOX cov. dish, Mil. #308, oval Lat. edge 43.00
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H. & Ladder 25", 3 big horses w/ dr. & Tillerman 42.00
Great, large FIRE ENGINE, Hertz 28, 1st item, 20" One of the rarest. 64.00
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BELL RINGER: Monk strikes trip w/ coconut, on 4 wheels, rare. 47.00

Write for your choice of Lists for Old Documents, rarest letters, Pink and Cop. Lustre, Art Glass, Mech. Banks, Iron & Tin Toys, Old Brasses, and Coppers, Matchholders, Iron & Glass, Candy Containers, Stamps, please. Please inc. postage with orders.

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Newton Lower Falls, Mass.

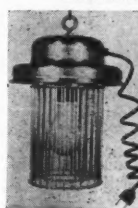
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Burl bowl 9", flatbase, upturn side 2 1/4", graceful shape, very good condition. \$18.00
Maple sugar candy mold wood, cat, bird, 2 boards 12x3 1/4", interesting to hang. 15.00
Iced cream mold, sm. flower hinged pew. 2.00
Molds for hard candy, each have 2 figs. & are powder. Rooker, \$4.00; Baby bugle. 4.00
Sailboat, \$4.00; single horse 3 1/2 x 2 1/2". 3.00
Pottery mold, squirrel, m/glories, 7x4 1/2". 13.00
Pottery mold fruit, pome., pears, 8x3 1/4". 6.50
Longfellow pitcher, made 1876, 6x8". 20.00
Pr. Sandwich lamps 5 O.A. 2 1/2" stem, plain Cl. glass, make lovely vanity lamps. 15.00
Pr. Christmas salts, bluish green each. 6.00
4 cup plates china, medium blue, castle, flower border, Res. mk. 1948, perfect, ea. 5.00
Set of china, 109 pcs., Noritake "Albany" pattern, 50 to 60 yrs. old. 1 coffee cup missing, rest of set complete and perfect. Design sm. swags of green leaves. 85.00
Transportation extra. auc

Set of Haviland #76. 6 Napkin rings \$7. Marble top table \$32. 2 distributors \$10. Fine album on stand \$8. Gents chair \$39. Big colored gas shade \$11. Pine churn \$8. 12 pcs. Haviland \$25. 10 clocks \$74. 4 walnut chairs \$26. Fine fancy English platter \$6. 2 fine hand mirrors \$8. Nice carved chair \$17. Pine blanket chest \$49. Dough box \$10. Nice walnut chest \$44. Pr. f. carved chairs \$33. Pine cradle \$17. Walnut desk chest, 5' high \$50. Pine c cupboard \$69. Hepplewhite chest \$239. Dough tray \$47. Walnut 6 leg table \$69. Walnut c. cupboard \$49. Organ \$32. Windsor Capt. chair \$18. 2 Quimper plates, flava \$7.50. Car hood 1915 \$8. Big hat rack, carved bears. Stamp, please.

Edward M. Laughner, Antiques
Vanadium Row, R.D. 2, Latrobe, Pa.
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A Visit In the Catskills

By ROSE BALL

I spent an enjoyable several hours one afternoon recently visiting with Mrs. Florence Cole Vincent of Catskill, N. Y. Mrs. Vincent is the granddaughter of Thomas Cole, our most outstanding Hudson River artist.

She lives in the home built in 1806 by the father of Marie Bartow, Thomas Cole's wife. The estate, somewhat decreased from its original size, parts of it having been sold off in recent years, overlooks the village of Catskill, and commands a splendid view of the Hudson River.

For many years Mrs. Vincent has conducted an antique business, using the original studio where her grandfather painted, which she called the pine studio. The larger one he built at a later period, is her mahogany studio.

This is how I first came to know her. Having been bitten by the collecting bug, and living just a short distance away, I visited her shop frequently, and purchased many delightful small collectibles. In those days, busy as she must have been, running the huge estate and her business, arranging loans of Cole's paintings, and compiling available information for museum exhibits, she had little time to spend with people who came to her shop.

But through the years I have found

her increasingly cordial, and today, a mellow lady of 82, she seems extremely glad to see me, especially when I lead the conversation around to her illustrious grandfather! On this last visit, the door to the big house was opened wide, and I was taken on a personally conducted tour.

On few occasions, it seems to me, are we privileged to visit such an atmosphere. This home of a genius, kept in almost its original state down through the generations by his own family, is maintained in dignity and beauty even today by a member of that family. What is most impressive, on every side are superb examples of his genius.

There are many worthwhile shrines and museums in this land of ours, from which one comes away so much the richer for having visited them. Public-minded citizens and philanthropists have gone to much trouble and tremendous expense to preserve for us the treasures, artistic and historical, of other days.

But here we find the living, breathing reality of such an atmosphere. And to Mrs. Vincent much is owed for having spent almost a lifetime in caring for the house and studios of her grandfather, and painstakingly collecting all documentary material available.

In the huge studio, in perfectly preserved condition are the beautiful religious masterpieces painted by Thomas Cole when he returned from his study trip abroad. Here in the one great airy room, his hands transposed on to canvas the beauty and splendor his eyes had seen in Italy. Here too are the awesome dignity and majesty his mind and heart had absorbed on his nature walks all through the Hudson River area.

Here in his beloved Catskills, to which he came as a young man in 1825, he spent the happiest years of his comparatively short life. He roamed the countryside with his good friends, William Cullen Bryant, the poet, and Frederick Church, another of the artists of the Hudson River group, from just across the river, and Cole's only pupil.

At the age of 47, and while working on one of his paintings of Mt. Aetna, Cole became ill with double pneumonia. Mrs. Vincent relates that according to the custom of the day, and within the limited scope of their knowledge, the doctors sought to cure him by bleeding him. He died after a very brief illness.

His friend, Church, offered to complete the painting for the bereaved widow, but Mrs. Cole preferred it just as it had been left by her husband. It hangs today in the living-room, a tremendous composition, a partially-painted, flame-colored tree in the foreground. The size and grandeur are enough to take one's breath away.

What impressed me most in Cole's paintings was his liberal use of tawny, vibrant colors. We are inclined to think of the early Hudson River scene as one of brooding mystery, depicted most often by the men identified with it in somber tones.

But when one spends some time viewing a collection of Cole's works, one comes to feel that this man, in his own deep love of nature, saw it all in its true airy beauty, and gave it to us for always in lovely, lilting colors that are as close to nature as the eye of man can see.

In another room, called the East room, hangs his allegorical painting of Prometheus. This, too, is a huge canvas, so large that it all but takes up one entire wall of this very spacious room. As you stand gazing at it, you almost sense what Cole must have felt when he looked out on his mountains.

On the opposite wall is his well known painting of the Angels Administering to Christ, this in darker tones, except for the wonderfully luminous colors of the robes. About the rooms are many of his smaller, ear-



Left to right:

Top row: Carriage house, first used by Cole as his studio until he later built a larger one on the grounds.

Carriage house converted for use as Mrs. Vincent's shop.

Bottom row: Main house.

Mrs. Vincent, taken last year.

— Author's collection

lier works, among them a number of water colors, and several of his sketches. In one corner stands an old musical instrument, somewhat like a harpsichord, made entirely by hand by Cole himself.

In the entrance hall are several portraits of Cole. Mrs. Vincent's memory failed her at this point. She was unable to recall the artists who had painted them, and they were hung much too high for us to examine them for possible signatures.

In the down-stairs quarters, where the dining room is, stands a massive cupboard filled with French china, skilfully painted in natural-looking botanical studies by Cole's youngest daughter, Emily. On the walls are a small group of plaster cast plaques of classical subjects, designed and cast by Cole's son Thomas, minister for many years of the church in Saugerties, N. Y.

The walls themselves are painted in an exotic flower design, copied from the pattern of an English earth-

enware dinner set given Mrs. Vincent as a wedding present. The set itself can be seen in a wall cupboard of the room, and several place settings are laid out on the dining table.

Here and there about the house one sees other evidences of inherited artistic ability, a small sketch or two by various members of the family, a fine piece of intricate needlework on silk. With an amused chuckle at herself, Mrs. Vincent confesses that she is probably the only one in the family who could not even paint a pansy to look like a pansy.

Much of the fine old furniture in the house dates back to the time that Cole returned here with his bride to live. Other pieces had been added through the years by the family.

When Mrs. Vincent took over the first studio to use as part of her shop, she found stored away a number of pieces of excellent furniture, evidently relegated there by some modern-minded family member who at one time occupied the big house.

Mrs. Vincent had them restored, and they once more grace the house, adding to its dignity and charm.

There are times, I suppose, when seeing a lovely old home and its possessions takes precedence over everything that went to making up its background. Mrs. Vincent, tells with wry amusement of the prosperous looking woman, who drove up one day in a chauffeured limousine, and asked if she might see the house, as she had been told it was one of the fine old places around these parts.

The lady was duly impressed by everything she was shown, but when it came to Cole's pictures, her comment was that she had never heard of him, so he couldn't have been very important. Mrs. Vincent outlined in brief his career, and found she had struck a responsive note when her visitor learned that Cole had been English. The visitor herself was of English birth, and so the day was saved: Cole assumed the proper degree of importance in her mind!

Shoulder Patches

By PVT. RANDALL L. CHUCK

"Have you been to Mars?"

The tall soldier looked down at the wide-eyed boy in amazement. Then smiled.

"Oh, you mean this thing," he said, looking at the shoulder patch on his left sleeve, "no that's just my outfit, the Mars Task Force. We were the advance detachment for Merrill's Marauders. Would you like one?"

"Sure would," the boy replied. The soldier reached into his bag and pulled out a spare patch and gave it to the boy. Unknowingly, he had started what has come to be considered the largest collection of U.S. military insignia known.

Steven Comerford studied the patch carefully on his way home. He had lived on or near Army posts for all of his 14 years with his parents, Master Sergeant and Mrs. Martin A. J. Comerford, but he had never seen anything quite like this patch. It was embroidered and had a different design.

When Steven got home he asked his father about the patch. Sergeant Comerford told his son what he knew about the unit, but suggested that he go to the post library and learn more about it.

"For awhile, we thought that it was just another one of those collections a boy starts and then forgets about," Mrs. Comerford said, "but the more Steve studied the more he got interested in patches and insignia. Living around an Army post all of his life, he had never bothered to take much note of patches, but as he continued to read, he began to realize just how many different types of patches there were."

At the time Steven started his collection, his father was stationed

at Camp Stoneman, Calif. The camp was serving as a replacement depot, and each day, hundreds of soldiers passed through on their way to and from assignments in the Pacific theatre.

Steven haunted the camp throughout the summer of 1948 looking for unusual patches and insignia. His brother Richard, 11, quickly volunteered his aid, and the collection began to grow and grow.

Within a year the collection had grown so large that it required administrative assistance. Now it had become a family hobby. Sergeant Comerford and the boys continued to collect the patches, while Mrs. Comerford took charge of the Identification section.

"The collection was a tremendous education for the boys," the Comerfords are quick to say, "in order to enlarge the original collection, Steve and Dick found it necessary to learn the names and history of the units from which they desired items so that they could assure the donor that the significance of the item was appreciated."

According to Mrs. Comerford, there was a time when either of the boys could identify just about any item in the collection, and give the history of the unit to which it belonged.

Richard made a tremendous contribution to the collection at an early age. He sat down one day and drafted a letter to the governors of the various states asking them for patches and insignia and any other items that they could contribute from their respective National and State Guard units. As a result, the Comerford collection boasts one of the most complete collections of insignia from state units known.

The two boys are still avid collectors. Steven enlisted in the Army in 1951 and is now a Sergeant First Class, presently assigned to the 101st Airborne Division. Richard entered the Marine Corps in 1954 and is now a Sergeant, assigned to the Naval Air Station, Anacostia, Md. Both men still search for patches, with Richard specializing in Navy and Marine Corps insignia.

According to Master Sergeant Comerford, acquiring patches is a combination of factors. At first it was easy, but as the collection grew, it became more difficult. Well over 90 per cent were donated or acquired in trade.

"You never know where you'll run into one," Sergeant Comerford says, "I've found them in the bottoms of old foot lockers when people have left them behind. Other collectors trade with us and some people hear about the collection and donate an old patch that they have laying around the house."

One of the largest single donations to the collections was contributed by Major Charles Busbee who was formerly assigned to the Alaskan Command Headquarters at Elmendorf Air Force Base.

"The Major called me one night about midnight," Sergeant Comerford recalls, "and told me he had some patches to give me before he left. I told him that I would be over in the morning, but he said to come over right away. I crawled out of bed, and went to his quarters and I'll never regret that trip. The Major gave me some 135 patches, 50 of them were so rare that we couldn't find them listed in any of the current books on heraldry."

The latest acquisition to the col-

lection is a very rare "exemption pin" donated by Clare McDowell of Chugiak, Alaska, a former Merchant Marine commander.

The pin, somewhat smaller than a dime was worn in the lapel. The pin has a shield and the inscription "EXEMPT"—U.S. raised in relief on its surface.

"During the first world war there was a great stigma attached to the fact that a man was not in the service," states Mrs. Comerford, the chief of the heraldry and identification section. "Merchant Mariners wore these pins so that people knew that they were doing their part in the war effort. I'd say that there are only about 10 left in existence."

Mrs. Comerford's job of identifying the insignia is a tedious and laborious task. She has a shelf full of reference books but even they are sometimes of little or no help.

"These insignia change so fast, that they just can't keep up with them all," stated Mrs. Comerford. "When a unit participated in some battle or was re-activated or its mission was changed, they may change the crest or patch or any of their other designations. Then there is the problem of unofficial or unauthorized insignia. Some units have a distinctive insignia and a number of variations on it."

"When I get a new item without identification I get set for what is usually a pretty long job," Mrs. Comerford continued. "I go over the item with a fine tooth comb. Just about anything can provide a clue, the insignia was designed with a purpose and everything on it has a meaning. For instance the color. Blue usually indicates an infantry unit and then I search through the infantry sections of the heraldry books. The motto may give me a clue to a battle the outfit participated in and this can help. As a matter of fact I have a large card catalog of all the mottos that I could find—even of pieces that we do not have. When a new piece comes in, it's the first place I look. If I'm completely stumped, I make a drawing of the piece and send it to the American Society of Military Insignia Collectors and hope that they can find someone who knows what it is."

The Comerford collection boasts nearly 10,000 items of military insignia of the Armed Forces of the United States, National and State Guard units, Maritime Service, Red Cross, Civil Defense Corps and Civil Air Patrol as well as military awards to civilians. Included in the collection are medals and decorations, service ribbons, badges, unit insignia, hat, shoulder and sleeve insignia, unit breast plate insignia and brassards and uniform buttons.

About 6,500 of the pieces are distinctive. The remainder are variations of the items and duplicates the Comerfords use in trading with other collectors.

When Sergeant Comerford, retires, he intends to continue with the collection his boys started. "It's pretty big now," he states, "and

I really would like to see it in a museum somewhere."

Yes, it has grown to be "pretty big" since the day 14-year-old Steven Comerford acquired his first patch.

When Steven was home on leave recently, his mother took him up to the room where the display was stored.

"We ought to call you Frankenstein, Steve," she said.

"I think so Mom," Steve replied as he looked at the collection of boxes holding the insignia, "I've really created a monster."

ON TIME

(Continued from page 45)

assume that these makers just didn't believe that these new fangled devices were as good as they were supposed to be.

The mainspring, invented about 1500 A.D., was and is, the most practical way of powering a portable type of domestic clock. Weight clocks continued to be made, however. In this country they were made in hundreds of thousands, into the last half of the 19th century.

The effect of the invention of the pendulum in 1657 had a reverse reaction to some of the others. The improvement in time-keeping accuracy achieved by the use of a pendulum was so readily apparent that many, many clocks in existence at the time were converted to pendulum clocks.

This was a relatively simple operation. Sometimes the conversion is quite apparent, but not always. So we see that a terrible mistake could be made if we were to assume that a clock was made after 1657 merely because it has a pendulum.

Those who make a serious study of old time-pieces find many guideposts that are helpful in establishing age and identity. The many changes and improvements that were made in these basic inventions are pretty well recorded and help greatly with the problem. If there is a maker's name, the answer can usually be found without too much difficulty. In the absence of this identification, it becomes a major project of study and research, and when the answer is found it may still leave the door open to doubt.

The contents of this article have pointed out only a few of the obstacles that lie in the path of one who seeks to identify, classify, date, and evaluate old clocks and watches. It is not a simple operation, as so many people seem to think. I saw this advisedly, from the letters that come to me constantly asking for information.

I would like to be helpful to the people who read these articles, but I must point out the fact that I am only one human being. Although I have made almost a life-time study of the subject, I still know comparatively little about the whole complex story of clocks and watches. I wish those of you who write to me for information would realize this and give me as much information as possible

so that I may be able to find an answer to your questions.

Very recently I received a letter from a man who said he had seen some kind of a wall clock in a dealer's shop in New York. He gave me a small and rough pencil sketch, and as much outward description as he could remember. He asked me to tell him all about the clock, who made it, and when, and its price. Evidently he had not asked the dealer for a price and thought I could pull it out of the air for him.

WANTED

MECHANICAL BANKS, gold coins, Indian relics, music boxes, old guns — Romey, Box 291, Bluffton, Indiana. my120441

CIVIL WAR bugle and other Civil War relics wanted.—Walter A. Holloway, 308 W. Ontario, Chicago 10, Ill. au3882

WANTED: Old toy steam engines, any style, must run. Also old iron engines and trains.—F. Miller, 99 Livingston St., Saugerties, N. Y. au3863

IVES, IVES-BLAKESLEE, Carpenter, Kenton, Hubley, N. N. Hill Brass Co., Gong Bell Manufacturing Co., Shepard Hardware Co., J. & E. Stevens Co., Kyser, Rex and Wilkins. Want any catalogs issued by these companies. See my large ad in the Old Mechanical Banks Department of this issue.—F. H. Griffith, Harris Pump & Supply Co., Pittsburgh 3, Pa. txf

WANTED: Old iron hitching posts and old tin tobacco tags.—R. F. French, 507½ Highland Drive, Marshalltown, Iowa. t122511

CIVIL WAR, Slavery, the South. I will pay fair prices for anything in these categories (books, pamphlets, documents, broadsides, soldiers' letters, portraits of generals, Confederate currency, Confederate imprints, slave documents and deeds—anything).—D. R. Spaight, Book-seller, Waterford, Va. 03426

Campaign buttons, banners, etc., paper dolls, juveniles before 1840.—The Book & Print Shop, Hanover, N.H. au1612

WANTED: Old surveying and navigation instruments, ships logs, diaries, military letters and documents, powder horns and flasks, American swords and knives, prints, paintings and books on surveying. Please send description and price.—Harold Williams, 3546 65th St., Woodside, L.I., N.Y. s3027

OLD AMERICAN COINS, stamps, and envelopes with stamps wanted. Also Long Island, N. Y., material before 1900, such as old letters, documents, post cards, pictures, books, newspapers, antiques, etc. Need large cents, Indian heads, scarce Lincolns, one dollar gold pieces, etc. Please state what you have in your first letter and state price for entire lot. No offers. I buy for resale.—Marakowski Stamp & Coin Shop, 612 Jericho Tpke., New Hyde Park, L. I., N. Y. au60042

SPECIAL WANT in old cast iron toys: Horse drawn fire chief wagon. Horse reel wagon with the two fat heavy walking horses. Royal Circus giraffe cage wagon. Nodding head wagons. Small Royal Circus cage wagons. See my New York Autocar 899. Fancy carriages. I am no dealer.—A. H. Mundis, 731 Wallace St., York, Pa. n68271

BOTTLES, FLASKS and bitters. Buy or sell. List 25c. Wanted: New England Pineapple oval dish, handled mugs and cruet.—The Empty Bottle, Box 27, New London, Conn. ap128271

WANTED: Antique clothing, 1895-1920, men and women. Describe and price in first letter.—Doyer, 1626 No. 46th St., Phoenix, Ariz. ap126102

MEDICAL INSTRUMENTS: Bleeders, etc. — J. Koelliker, 4610 Wood St., Wilioughby, Ohio. d12407

WANTED: Apostle spoons and Kewpie dolls. — S. E. Johnson, M.D., Com. Nat. Bldg., Muskogee, Okla. s3652

WHISKEY AMERICANA: Bottles ads, posters, licenses, books, magazines or anything relating to pre-prohibition whiskey business. — Barton Distilling Company, 134 North LaSalle St., Chicago, Ill. au6008

WANTED: Post cards. Large or small collections before 1913. Unpicked cards only. Price and description in first letter. — Herbert Hulise, Cuddebackville, N. Y. s6557

WANTED: Cylinder phonographs and records, horn type phonographs, and any parts. Describe fully and price wanted. — Pollard, 4109 Soquel Dr., Soquel, Calif. s3233

PLEASE NOTE my display ad in Mechanical Bank Department of this issue, listing various wants. — F. H. Griffith, Harris Pump & Supply Co., Pittsburg 3, Pa. t1x

SHAVING MUGS, vases in pairs, Mary Gregory items and toys. — Walter J. Henry, Adamsburg, Pa. t12069

FOR SALE

WHOLESALE FURNITURE. Write for Free Dealers Lists. Early American Penna. Dutch, marble tops, sinks, chests, cupboards, cane and plank chairs, etc. Visit us. Large stock.—Deaven Antique Shop, Main St., Jonestown, Penna., 1/2 mi. South of U.S. Route 22. n62511

GAY NINETY and Flapper dresses, petticoats, beaded bags, combs, etc. Stamp for list, please.—Mrs. L. Poppenheimer, 5658 Normandy, Memphis, Tenn. d6276

HOUSE OF SEVEN GABLES, Claude and Pearl Wright. Thanks, all dealers, collectors, customers and other friends, who visited our South Side store. We extend same welcome to stop in at our new quarters at 6981 Sheridan Rd., Chicago. Open every day except Wednesday and Sunday - Thursday until 9:30. Phone HO. 5-8511. o3257

FOR SALE OR TRADE: "Carolina Parakeet" (extinct) under glass dome taken from case of birds mounted over 70 yrs. ago, excellent condition. — Albert Carriere, 8234 Apple St., New Orleans 18, La. o3694

ELEPHANTS: Over 500, all sizes and materials (many on bridges) - including ivory. Private collection from estate. Entire list and price, 25c. — Mrs. Neva Liddy, 701 West Oakdale, Fort Wayne, Indiana. au1652

FORTY PIECES stippled forget me not pattern glass, copper lustre, pewter candle sticks, tea pot. — Ethyl Manatrey, Prairie Grove, Ark. au1871

JOHN ROGERS GROUPS, collection of twenty different groups for sale.—C. K. Johnson, Hurley, N. Y. ap124201

OLD SOUTHERN ANTIQUES. Furniture, glassware, china, primitives, firearms anything. Sister scouts for the South. Bargains every day. — Garnetts Outlet Sales, Starkville, Miss. au124431

ANTIQUES and book shop, sale stock as a whole. Reasonable. — 18 S.W. Columbia St. Portland 1, Ore. s3882

SELLING ALL ANTIQUES. Your choice of 8-room house of cherry, mahogany, walnut, maple furniture. Cranberry 14 hobnail hanging lamps, complete. China, glass. Must be sold by Sept. 1st. No shipping. Transportation your responsibility. — Marjorie E. Oliver, 275 Genesee St., Lockport, N. Y. au1445

FREE LISTS. Glass, china, furniture. Wanted: "Leverne" clear and colored, also unusual clocks. — Godshall's Antiques, R.D., Aaronsburg, Pa. jcl22511

DAGUERRETYPE portraits, \$3; tin-types, \$2! and 3 old photographic books. Spring lancet in case, signed F.D., \$10; badge of Knights of Golden Eagle, \$3; long black walnut stairway and newel post, straight, built in 1874, from old home. Four letters from Woods Diggings, Jamestown, Calif., with account of working conditions, 1855-1859; and broadside poem, "The Dying Californian" 8 stanzas, published by De Marsan, make offer. — J. Cobb, 2742 No. Lexington St., Arlington, Va. au1006

FOR SALE: Old horse-drawn hearse. About 70 years old. In fine condition. I am told it was built by the Rock Falls Mfg. Co., Rock Falls, Ill. I have an old child's casket to go with it, at Warren, Ill. Write or call A. B. Meyer, P.O. Box 311, Warren, Ill. o3832

84 OHIO POST CARDS, \$2.75. Two 1 1/2" picture buttons, gnomes pushing globe, .5c. Cupid with scroll, beautiful, \$4. Postage, ins. extra. — Morton, Virginia Ave., Greenville, Ohio. au1802

FURNITURE: Grape small sofa, 2 side chairs, ladies and gents chair, needs recovering, otherwise sound. Paneled pine bed settle in excellent condition. 3 swing back benches, 7 ft. Reconditioned one-drawer blanket chest, also 2-drawer blanket chest, good condition. One-door and a 2-door dry sink, pine. Pine work table, 29 1/2"x5' 6", turned legs, turnip, 2 drawers, in fine condition, ready to use. Sewing table, 1 drawer, 21x35" top, B.B. ends 25 1/2" h., ready to use. Hunt board square taper legs, 1 drawer, original pull, top 29x48", B.B. ends of pine, cleaned down, sound. All sizes D.L. tables, cherry, pine & maple. Collection of spoons, buttons, and pewter, sold only as a collection. — John A. Sedgewick, Sugar Hill, N. H. au1069

DINNER SERVICE, Chinese. Oriental, Wood, England; scales, brass scoop; Majolica, Minton, Doulton, Limoges, Sarreguemines, China, Cloissonne lamp, German Junghans clock. Needlepoint foot stool, Ottoman, Empire sofa, red. Coverlets, dated. — Anna Hin, Coming, N. Y. au1652

FOUR matched ice cream chairs \$24 set. 6" old iron keys \$3.50 ea. Brass cuspidor \$6.50. C&I small, General Grant, family. w/frame \$10. 8 drawer hanging spice cabinet, names missing \$12. 7 Horatio Alger Books 75c ea. Double Angle Lamp, brass, wired, \$40. Aladdin lamp, wired, brass, w/white shade \$12. Round wood spice box, 8 containers \$12. Transportation extra. — Jon E. Ott, RR 1, Yellow Springs, Ohio. au1825

DECOYS: Mallards, Canvasbacks, Bluebills. Circa 1900. Authentic. Hollow. Finely carved. Original paint. Some dated. Trade for other varieties. — Lois Holloway Loucks, 219 Lake Shore Drive, Chicago 11, Ill. jly122741

FOR SALE: Steamboatanna. Large carved walnut advertisement board, from mail packet "Wilds Wagoner." 25 place cards mirror and clock 4x6 feet Circ. 1870. — Albert Carriere, 8234 Apple St., New Orleans 18, La. o3215

FOR SALE: Ships in glass bottles. Museum pieces, \$7.50 to \$20. Dealers wanted. — Henry DeMers, 5 Chestnut St., Salem, Mass. o3023

FOR SALE, Antiques: Apple peeler, table model; cream tester, turned by hand; iron lemon juicer. Best offer takes. — Mrs. W. M. McGarrah, Bentonville, Ark, R. 2. au1802

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I am selling my antiques by mail at low prices until September 5. List for stamp. — Florence M. Alexander, Peaks Island, Maine, Portland Harbor. au3675

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IRONSTONE PUTTY, successful for repairing china, pottery, dolls, bisque. Filling holes, cracks and building missing parts. Adheres permanently to china, metal and wood. Dries hard in few hours. Will not shrink, crack or crumble. Can be carved, sawed, sanded, painted or glazed. Keeps indefinitely without waste. 8 oz. with directions, postpaid, \$1.45. — Frank C. Williams, Box 281, Colchester, Ill. au3329

STRIP NICKLE, iron, brass, copper. Instructions & formula \$1. It does the job. — Russell Fegley, Box 372, Sinking Springs, Pa. ap120821

BRASS AND COPPER collectors: Now the easy way to strip nickle or chromium from brass or copper, formula and instructions just \$1. — Odd shop, 107 Broad St., Angola, Ind. s444

ANTIQUE SATIN LUSTER finish. — Permanent furniture finish. Simple to apply, merely rub on, dries in minutes, giving beautiful natural finish to all old woods. 3 oz. \$1.25 postpaid. 8 oz. \$2.50 — Cushman Skinner, Normal, Ill. s3065

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PRESCOTT. Helen and Joe Hartin, Antiques, 140 N. Cortez St. Furniture, decorative items, glass, china, miscellaneous. my06

SEDONA. The Vue Antiques & Motel. Dealer in authentic antiques. Write requests. Mail order only. Stamp please. au95

TUCSON. Halden Birt, 5750 E. Holmes. Dealer in authentic antiques. Write requests. Mail order only. Stamp please. au95

TUCSON. Mary Fabian, 718 So. Stone. Fine china, bric-a-brac & art objects. Diversified lovely antiques for the discriminating. jly95

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BLYTHEVILLE. Spencer's Antiques, 2228 W. Rose. Kettles, irons, record players, radios, foreign coins — all old. What do you need? jly95

HARRISON. Grandma's Attic, 805 So. Oak, 2 bks. so. state hwy. 43. Large complete stock — all types & prices. n95

LITTLE ROCK. Bob H. Batty, 1323 South Tyler. Authentic American pressed glass. Am now completing an unfinished Kamm book on pattern glass. d95

SPRINGDALE. Kennan's Antiques (formerly Hwy. 71), new location Shiloh & Grove St., 3 bks east of Hwy 71. Large gen. line. Wholesale & retail. Tel. PL 1-4411. mh06

YELLVILLE. Vera's in the Cedars, U.S. Hwy. 62. Antiques & unusual gifts. e95

CALIFORNIA

ALTADENA. Scheele's Antiques. Dolls, pattern glass, misc., and furniture. Summer by app't. Sy-8-4603. 2389 N. Fair Oaks Ave. ja06

BELMONT. 951 Old Country Road. Arts & Crafts Exchange. Antique furniture, brass, glass, etc. ap06

BELMONT. Nordling's, 1070 El Camino Real, Early American and Victorian antiques, driftwood. Formerly in Villa Hotel Bldg., San Mateo. Ly. 3-2935. n95

CARMEL-BY-THE-SEA. Langer's Antiques, Dolores St., between Ocean & 7th Ave. (Formerly Balaban Galleries, Chicago). P.O. Box 3718. Write wants. e95

LAGUNA BEACH. Mary Maxwell's Treasure Chest, 1516 South Coast Blvd. Authentic antiques, heirloom jewelry. f06

LODI. The Peter Verkuyis, 1129 S. Church St. Choice glass, china, furn. Guaranteed authentic. Phone Endicott 9-4800. jly06

LONG BEACH. Buck's Antiques, 2054 Atlantic Ave. Burmese, Amberina, Peachblow, Cut Glass, China. my06

LOS ANGELES. Evelyn Raymond Fitzgerald, 635 S. Westmoreland, 4 doors N. of Wilshire. Unusual fine antique jewelry. au95

NEWCASTLE. The Little Village Antiques. Hwy. 40 betw. Penryn & Newcastle. Authentic Mother Lode primitives, antiques & collector's items. Write Rt. 1, Box L. d95

PASADENA. Georgia Bly Shop, 21 East Holly St. China, glass & specializing in Period costumes. f06

REDDING. Lucretia's Loot. Temple Hotel Bldg., 1401 Market. Specializing in heirloom jewelry. d95

REDLANDS. Memory Lane Antiques, Highway 99 at Fern Ave. Furniture Glass, China Metals. f06

SAN GABRIEL. Peggy's Antiques, 8976 Huntington Dr. at Rosemeade Blvd. Lamps, old jewelry & Victorian furniture. Dealers welcome. my06

SAN JOSE. Indiana Antiques, 395 So. 4th St. Open Sun. thru Fri. Almost everything. Gen. discount to dealers. je06

SANTA BARBARA. Harmonie House Antiques, 2019 State St. Beautiful col. & art gl. Amberina a specialty. my06

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SANTA MONICA. Potpourri Shop, 614 Wilshire Blvd. Large stock of bric-a-tiques. Open every day. EA. 2-3418. au95

COLORADO

COLORADO SPRINGS. Cobweb Antiques, 2619 West Colorado Ave. One of the most distinguished and diversified shops in the Rocky Mountain empire. Lamp specialists. Open all year, on U.S. 24 westbound to Pike's Peak. Telephones: Melrose 4-5494, Melrose 2-0878. my06

COLORADO SPRINGS. Jo Ela Antiques, Eleanor Esch, 1816 S. Nevada Ave., U. S. Hwy. 85-87. n95

DENVER. Han'som Horse Antique Shop, 800 East 6th Ave. Fine antiques and jewelry. SH. 4-1544. au95

DENVER. Willow Springs Antiques, Wilma L. Cochran, 8241 West 44th Ave. Gen. line. Dealers welcome. e95

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GLENBROOK. Bottoms, Evelyn, 571 Glenbrook Road. Only the finest in pattern glass, only the loveliest in china. Old books of all kinds. d95

MANSFIELD DEPOT. Knowlton, Henry, U. S. Rte. 44A. Unusual antiques, furniture, rare glass, early hardware, primitives. n95

GEORGIA

ATLANTA. Cantrell's Oddity Shop, 835 York Ave., S.W. or Phone FL 5-1710. Anything old, odd or unusual. Swap your books, just 5c exchange, (same class & condition). Send 25c for lists. e95

IDAHO

BOISE. The White Shutters, Antiques. Appointment or chance. Dial 4-1823, Alice W. Smith, 3308 Crescent Rim Dr. ja06

PAYETTE. Cella's, Hwy. 30. 10th at Center. Glass, china, lamps, clocks. Frames, metals, furn., marble tops. f06

ILLINOIS

ALEXIS. Robbins Antiques, R. 135, 6 mi. W. Alexis, (2 mi. W. R 67, 11 mi. N. Monmouth). Glass, china, brass, lamps. Open every day. d95

AURORA. R. Stegman, Antiques, 135 Third St., between S. River & S. Lake St., phone 66854. my06

BATAVIA. Lee's, 224 N. Batavia Ave. On Ill's 31-5 mi. N. of East-West Toll rd. Banks, toys, lge. gen. stock. Always open. my06

BELLEVILLE. Harpatrieth's Antiques, 1262 Lebanon Ave. Gen. line antiques. Visitors & dealers welcome. je06

BLOOMINGTON. Arendt Antique Shop, 1009 South Center, Pattern and colored glass, antique furn., china, etc. d95

CHICAGO. DeLee Antiques, 7235 South Halsted. Vincennes 6-1713. Full stock of antiques. Discount to dealers. e95

CHICAGO. Grogan, Marie L., 1000 Marshall Field Annex, 25 E. Washington. Choice antiques. Decorative items. Also specializing in fine old and modern buttons. je06

CHICAGO. Herron Studios, 4939 Broadway. Walk up a flight & save. Antiques, china, bric-a-brac, bought, sold. Phone LO 1-9095. ap06

CHICAGO. Rena James Shop, 7909 Cottage Grove. HU 3-0772. Rea. TR 4-5644. 6 doors S. 79th St. China, old glass, hanging lamps, furn., & bric-a-brac. Generous discounts to dealers. s95

CHICAGO. World's Antiques Mart, 1006 S. Michigan. Daily Mon. through Sat. 10:00 A.M. to 5:30 P.M. tfr

DANVILLE. Cinderella House Antiques, 1207 Sherman. Phone 4482. We have the lovely small pieces in Art Glass, etc. ja06

FULTON. Orvilla Quick Thompson, 916 7th St., Rte. Alternate 30. Gen. line of antiques. Tel. 2101. e95

GREENVILLE. Anthony's Antique Shop, 202 E. Main St. Everything authentic. Open all the time except Sunday. my06

GREENVILLE. Kelly's Antiques, 3 MI. E. on Alternate U.S. 40. Always open. Largest stock in area. Everything for the dealer. Liberal discounts. jly06

KANKAKEE. Johnson's Antiques, 896 S. Greenwood Avenue, (rear door). Phone Wells 22216. Buy & sell—daily & Sun. ap06

MATTOON. Colonial House Antiques. Glass, china, furniture, art, etc. Grace Wallace, 609 So. 14th. f06

MILAN. The Old Toll Gate. Antiques. General line. On Route 67, between Milan & Rock Island. Pr. 7-2392. ap06

MONMOUTH. Mrs. M. C. Carpenter, 414 East 2nd Ave. Gen. line. Ph. 2531. Collectors and dealers welcome. n95

MONMOUTH. Family Heirlooms-gl., ch., lamps, furn. Holmberg, 316 W. 2nd Ave. 3 bks. west of post office. Ph. 415. e95

MORTON GROVE. House of Two Lions, Marcelle Fischer, 8802 Oketo. Specializing in collectors' items, dolls, glass & china, furn. f06

MT. VERNON. Coryell's Antiques, 908 S. 24th, Phone 2251-W. China, glass & guns. Dealers welcome. ja06

NASHVILLE. Johnson's Antique Shop & Doll Museum. Open daily and Sunday. 209 East St. Louis St., on Hwy. 460, 4 doors East Hwy. 127. au95

PAXTON. The What Not Antique Shop. Pat. glass, china, furn., lamps, Haviland, decorative items. General line. s95

PEORIA. Curtis Antiques. Est. 1938. 2217 North Prospect Road. Phone 5-6430. General line. Dealers welcome. au95

PEORIA. Hazel Ferryman, 1022 N. Institute Place. Pattern & colored glass, china, lamps, furn. Gen. line. au95

ROBINSON. Mildred Banks Antiques & Gifts, 205 No. Cross St. General line, glass, china & furn. Dealers welcome. f06

ROCKFORD. Florence Peterson, 714 N. Main St., Hwy. 2. General line of antiques. Buttons. Phone 4-9932. ap06

SANDOVAL. Frances Forrest, on U.S. 50, 1 mi. E. of U.S. 51. Furn., china, glass. Large stock. Dealers disc. mh06

SILVIS. Wagon Wheel Antique Shop, one of the largest in the middle west. 1009 1st Ave., on Rt. 2 & 92. Ph. 34454. ja06

SPRINGFIELD. "Authentic Antiques" in city on Rte. 66, 1513 South Sixth St. Collector's items. Visitors welcome. ja06

SPRINGFIELD. "The House of Antiques", 111 E. Scarritt. Art glass, fine china and objects of art. au95

SPRINGFIELD. Neuman, Mrs. Edw., 1810 So. Fourth. General line antiques. Reasonable. Open Sundays. d95

SPRINGFIELD. Old Lamps. Zilpha Y. Malloy. 813 W. Edwards. Complete restoration. Your bases matched. Write. d95

STILLMAN VALLEY. Friendly Oaks Antiques. 3 mi. W. of Stillman Valley, Hwy. 72, 1½ mi. N. Two barns full. Dealers wanted. Dishes, furn., prim. ja06

SYCAMORE. Grunwald, A. F., 1024 Somonauk St. Wholesalers. Appraiser. Auctioneering. oD95

WATSEKA. O'Donnell, Julia, 614 S. 5th. Dolls, furn., prints, copper, coverlets, lamps, paperweights, silver, china, marbles, bells, buttons, clocks, rare glass. f06

INDIANA

COVINGTON. Sarah L. Dornblaser Antiques, 1118 Liberty St. Gen. line (specializing in furn.) Open in evenings from 6 P.M. till 9 P.M., and all day Sunday. au95

CRAWFORDSVILLE. Lillian Kinkead, general line. 2 miles west of city limits on U.S. 136, at the pink mail box. s95

ELKHART. The Brookside Shop, R.R. 3, ½ mile West on U.S. 20. Gen. line of antiques, furn. & primitives. my06

EUGENE. Bandy's Acre Antiques. Choice glass, china, collector's items. Mailing address, Cayuga, Ind. my06

GARY. Mary A. Darling, 807 Fayette St., Highway 20, Gary, Ind. Choice Antiques, furn., china, pressed glass, cut glass, lamps, etc. f06

GREENFIELD. Puff's Antiques, 2½ mi. west on U.S. 40. House & barn full, furn., china, glass, dolls, & — lamps. Visit our new shop. mh06

GREENFIELD. Mary Schaaf, 4 mi. W. on U.S. 40. Art glass, china, furn., H. lamps and gen. line. Mailing address: R.R. 6, Box 41. f06

GREENFIELD. The Wee Shop. Antiques, 4 mi. west of Greenfield on Rt. 40. Furn. a specialty. China, brass, copper. f06

LA PORTE. Dreske Silver Plating, 108 J St., Antique silver pieces, copper, brass and pewter. au95

NAPPANEE. Price, Harold & Mildred, ¼ blk. off U.S. 6. New loc. is 109 N. Rosenberger St. ja06

NASHVILLE. Chet & Lutie's Antiques, R.R. 3, Hwy. 135, 4 mi. north. Buttons, dolls, old glass, Americana. Closed Sun. f06

PETERSBURG. Wilson, Mrs. Harry D. Pike County Antiques, 1007 Locust St. Phone 1892. General line antiques. ap06

ROANN. Carmen Colbert - Antiques. Authentic, general line. Furniture, glass, china. Unusual pieces. ja06

ROCHESTER. Ruth D. Richardson, 923 E. 9th St., Rts. 14 and 25, "on the way to beautiful Lake Manitou." China, glass, curios, interesting old items. ap06

TERRE HAUTE. Aladdin Antique Shop, 558 Lafayette Ave., on U.S. 41. Gen. line. Dealers welcome. n95

TERRE HAUTE. 2018 S. 3rd., Hy. 41, nr. Hy. 40. Guaranteed antiques. Dealers' delight. Everything. Burns' Bargains. d95

VALPARAISO. Uphaus Antique Shop, Follow U.S. 30 to intersection with State Road 2 (edge of Valparaiso); turn south on Road 2; stay on Road 2 about 5½ miles until you see our sign; turn ½ mile west as sign indicates. Watch for mail box (R.F.D. 2). Prices reasonable. Closed Sundays. ap06

VINCENNES. Eleven Oaks Hobby Shop, Mrs. W. H. Zwilling, Hwy. 61, R.R. 3. General line antiques. Open Sundays. d95

WARSAW. Mrs. Ernest E. Hull, 1520 E. Center St. on Hwy. 30. General line of antiques. je06

IOWA

AMES. The Pines Antique Shop, 1 mi. west on Hwy. 30. Open afternoons 2 to 5 or by appt. Fine furn. Gen. line. au95

CEDAR RAPIDS. Colonial House Antiques, 205-12th St. S.E. General line. Furniture, glass, primitives. jly06

CHARLES CITY. Hobby House Antiques. Mrs. G. M. Core, Hwy. 218 & 18. Gen. line. Prices reasonable. Write wants. d95

FAIRFIELD. Peasley, E. U., North Side Square. Dealer in old Glass, furn., and general antiques. d95

FORT MADISON. Heinss Antique Shop, 602 34th St., (6 blks. N. of Hwy. 61). Gen. line. Many collectors items. s95

LORIMOR. De Mars Antiques. 50 miles S.W. Des Moines, Hwy. 169. Choice mdse. Gen. line. Always open. au95

MARION. Ruth's Country Store, 739 10th st. New uptown location. Hours, 10 to 5, evenings. Phone DR. 7-0392. s95

MASON CITY. Genevieve's Antiques. On Hwy. 65. No. of Mason City. Gen. line. Welcome everyone. f06

MASON CITY. Mother Barbour's, 933 N. Van Buren. Pat. glass, dolls, buttons, misc. From priv. homes. Write wants. au95

MCGREGOR. Moody's Antique Shop. Miscellaneous stock, including guns, unique and useful objects. mh06

MERRILL. Merrill Antique Shop, Irvin and Georgia. Machamer. General antiques - a little of everything. f06

MT. PLEASANT. The Spinning Wheel Shop, 911 E. Monroe St., 1 blk. N. of U.S. 34. Gen. line, dealers invited. ap06

NASHUA. Fosse Antiques. Choice general line. No reproductions. 222 Andrews St. (One block west of Hwy 218 at Woodbridge St.) d95

NEWTON. Charlotte Spencer, 1403 N. 4th Ave. West 4 blks. No. Hwy. #6. Choice authentic antiques. Lge. stock. my06

OGDEN. Carpenter Antiques, Hwy. U.S. 30 & 169. Open every day at 6 A.M. Dealers and collectors welcome. o95

OTTUMWA. Brown's Antique Shop, 1626 E. Main St., U. S. Hwy. 34. Gen. line. Dealers welcome. s95

SIoux CITY. The Victorian Shop, Bernice M. Kundert, 3720 6th Ave. (Morningside). Antiques, glass, dolls, china. f06

STANTON. Anderson's Antique Shop, 3 mi. So. of Hi. 34. Southwestern Iowa. Gen. line. You're welcome. d95

KANSAS

BLUE RAPIDS. Wilcox Antiques, U.S. 77 & K9. A nice variety of choice old items for your selection. d95

DODGE CITY. Myers Antiques, No repro. 1 mi. E. on Ft. Dodge Rd. or on East Hwy. 50, turn So. at first motel. f06

IOLA. Mid-Century House, 409 East Madison on Highway 54, four blocks east of square. d95

NEW CAMBRIA. Zachariason Antiques, 6 miles E. of Salina on U.S. 40 Hwy. Farmhouse full of rare old things. No reproductions. Welcome. o95

PHILLIPSBURG. Good's Unique Antiques. Downtown. Pattern glass, china, Indian relics, coins, stamps, etc. f06

SALINA. Hiney's Antique Shop, 385 No. Penn. Lamps, clocks, china, furniture. Always open. o95

WICHITA. Taylor's House of Antiques, 1137 No. Broadway, Hwy. 81. General line fine antiques. Always welcome. s95

KENTUCKY

CECILIA. Oldham's Antique Shop, 9 mi. W. Elizabethtown, Hwy. 62. Early American furn., glass, china, lamps. ja06

RUSSELLVILLE. Flowers Antique Shop, 321 West 7th Street. Fine authentic furn., glass, china, dolls, dec. items. f06

LOUISVILLE. Century Shop, 1703 Bardstown Rd. Authentic Americana, art glass, fine 18th c. decorative art. au95

MAYFIELD. Terrace Shop, 414 No. 7th St. Gen. line Antiques, furn., lamps, glass, clocks, etc. Dealers welcome. my06

MURRAY. Seiburn White, 403 Chestnut. Pewter, Staffordshire china, flint glass, colored glass, cut glass. d95

SHELBYVILLE. Wakefield-Searce Galleries, Kentucky's largest collection of fine antiques. ap06

LOUISIANA

CHENEYVILLE. Spillers Antiques, Hwy. 71, 25 miles S. Alexandria. Dealers welcome. f06

BATON ROUGE. "Many Mansions," 7856 Airline Hwy. Bridge Hwy. By - pass 190, 65, 61. Antiques. d95

HOMER. Lillian's Antique Shop, 309 N. Main. Largest shop in No. La. or So. Ark. Dealers welcome. s95

MAINE

BUCKFIELD. Tom Sawyer's Shop. Antiques and gifts. Open June 20 - Sept. 1. d95

DAMARISCOTTA MILLS. Owls Nest Antiques, Rte. 213. Open year around. Collector's items. Furn., china, glass. ap06

KENNEBUNKPORT. Old Eagle Book Shop, Main and Elm Sts. Copelin and Rosamond Day. Old glass & china. New and old books. n95

MARYLAND

HAGERSTOWN. Bee House Antiques, Beulah F. Meyers, Owner. Furniture, china, glass, collectors' items. jly06

MASSACHUSETTS

ASSINIPPI. Herbert H. Bowles, Line House Antiques. Large stock. Auth. pat. glass, Lacy Sandwich, cup-plates. Also furniture. ap06

BUZZARDS BAY, also Sagamore. Bennett's Twin Gateway, Rts. 6 and 23 & Bennett's Colonial Shop, Rte. 6A. Complete gen. line, only genuine antiques. o95

BUZZARD'S BAY. The Old House, Pearl Bradley Henshaw. Head of the Bay Road. General line. mh06

CAMBRIDGE. Treasures & Trifles Shop, 24A Pearl St. Central sq. Gen. line inc. buttons. Dealers disc. Un. 4-0170. o95

GLOUCESTER. Gloucester Art Galleries, 22 Western Ave., Ph. 1940. Free illustrated catalog on request. au95

PEPPERELL. Bradford House Antique Shop, Townsend St., Rte. 113. General line antiques. Open all year. s95

NEEDHAM. The Stewarts of Needham, 190 Nehoiden St. Honest antiques for amateur & expert, in a simple New England setting. o95

MICHIGAN

ANN ARBOR. International Import Associates, G. C. Hanselman, Mgr. Purchasing agents. Buyers for dealers abroad, write wants. 1208 Willard St. o95

ELWELL. Elwell Antiques Shop, 7 W. of St. Louis, 1½ s. of M 46 and 4 W. of Alma. Gen. line of antiques, guns and coins. Dealers welcome. Open all year. je06

FREMONT. Marty & Betty Noske. Fremont's Original Antique Shop, 29 East Sheridan St. d95

JACKSON. The Weathervane Shop, Beatrice S. DeMont, 1035 S. Grinnell, Tel. ST. 3-3623. Art glass to primitives. Early brass, copper, pewter, lamps. Dealers welcome. ap06

LOWELL. Ann Battistella, 1019 E. Main. East end of town on Rte. 21. Large selection, wholesale. Always open. s95

LOWELL. Cranberry Urn Shop, 208 E. Main St. 18 miles E. of Grand Rapids. Wholesale to dealers. Everything guaranteed old. f06

STURGIS. The Lains, 500 E. Chicago Rd., 4 miles north of Indiana Toll Road on U.S. 112 in Sturgis. Dealers, collectors and lookers welcome. Open daily 9 to 9. Phone 1271. o95

MINNESOTA

BRAINERD. Brainerd Antique Shop, 904 S. 6th St. Hwy. 371. Large stock. General line. ja06

MINNEAPOLIS. Earle T. Anderson, Antiques, 3554 Bryant Ave., S. Phone Ta 2-7015. Lg. complete line of antiques. jly06

MINNEAPOLIS. General line antiques. Brown, Jesse, 1620-4th Ave. So. Discount to dealers. o95

MINNEAPOLIS. Tom Gould, Auctioneer, 2320-24 Lyndale So. Gen. line antiques. Dealers welcome. Open daily. d95

NEW ULM. Mrs. E. H. Doerr. Choice glass, lamps, cup collection, Melasen, Onion, Croesus, Tea Leaf, Blue Willow, etc. e95

NISSWA. The Block House. Select antiques. Open June, July & Aug. ap06

OWATONNA. D. G. Rypka Antiques, 324 Thomas Ave. Unusual Amer., English furn., china, etc. Collectors or dir. je06

OWATONNA. Sunde's Antiques, 931 So. Cedar. Old gl. china, primitives. Turn S. at court house on T.H. 218-14. ap06

ST. PAUL 5. Tibbling China Studio, 1086 Grand Ave. French Haviland china our specialty. Largest stock in U.S.A. e95

SHAKOPEE. Mildred Crumley Antique Shop, 303 E. 4th St. Furniture, glass, china, etc. f06

MISSISSIPPI

HOLLY SPRINGS. "The Moss Rose" Third block from south center of courthouse, at residence 515 South Center St. f06

VICKSBURG. Farish's, 1011 Washington St. Firearms, relics, rare unusual items. List postpaid 25c. d95

MISSOURI

CAMDENTON. Kipp's Antiques. 1 ml. East on 54 Hwy. Large choice collection wholesale & retail. my06

HANNIBAL. Treasure Antiques, 4901 McMasters Ave. On Hwy. 61 (north-bound). Across from new Jr. High. Always open. f06

JEFFERSON CITY. Schnider's Antiques, 1120 E. McCarty, Hwy. 50 & 63 East, Furn., Primitives, Gen. Line. o95

JOPLIN. Keepsake Exchange, 1804 So. Main. Little list of everything. Don't fail to visit us. n95

JOPLIN. Mack's 66 Hwy., West 7th. Antiques: buy, sell finest china, furniture, cut glass (signed), whol. & retail. n95

KANSAS CITY. 5. Mary Ann Shikles, 1414 Main. Old Chinese art objects; Oriental rugs; china from everywhere. Lots of glass & misc. items for collectors. Wholesale, retail. f06

MACON. Bill & Ethel Rice, 326 S.E. Drive. Cut gl., colored gl., china, some metal. 1 Blk. from Hwy. 63 S. f06

MEXICO. Lucile Barnett's Antiques, 203 W. Blvd. Choice line of glass, china, lamps, etc. d95

MONETT. Aunt Jo's Antiques & Gifts, 404 Frisco Ave., Hwy. 60-37, south at junction, 2 blocks N. & 1 block E. au95

NEOSHO. Ann Norris, Antiques, 316 W. Coler St., Hwy. 60 & 71. Outstanding collection of colored, milk & pattern glass, china & furn. Dealers welcome. n95

PIERCE CITY. Colonial Antique Shop. Period furn., dolls, gen. antiques. 5 ml. from Monett. 4 blks. N. gate. Hwy. 37 & 97. 405 N. Elm. o95

ST. JOSEPH. Heryford's Antiques, 1201 Penn. Colored gl., cut gl., china, lamps. Collectors and dealers welcome. je06

SEDALIA. Antique Shop, 804 W. 16th. General line of antiques. Prompt mail orders. Dealers discount. No reproductions. ap06

SEDALIA. Mrs. Menaugh's Antiques, 12 miles south on Hwy. 65. Mailing and phone address, Ionia, Mo. Large stock, no reproduction. je06

SEDALIA. The Old Country Store, 5 ml. So. on 65 Hwy. Antiques all kinds. Pine and primitive. You are always welcome! ap06

SPRINGFIELD. Hoover's House of Antiques, 1015 S. National. Choice selection of old glass, china, clocks, lamps, furniture, primitives, unusual items. f06

NEBRASKA

ALDA. Knudsen Antique Shop, 6 ml. W. of Grand Island on Hwy. 30. Everything in antiques, wholesale and retail. f06

GRAND ISLAND. Red Lamp Antique Shop, Helen & Marie Windolph, 110 N. Pine St. Ph. DUpont 2-6406. mh06

HEBRON. Yost's Antiques, 845 Lincoln Ave., Hwy. 81, City Route, Gen. line, fine glass, china, lamps. Collectors and dealers welcome. s95

LINCOLN. Curran Antiques, 1733 So. 16th St. General line. Prices reasonable. Dealers welcome. jly06

NORTH BEND. Rand's Antique Shop. 2 Mi. E. on Hwy. U.S. 30. China and glass, lamps, furniture, etc. A barn full too. au95

OMAHA. Joe & Elsie's Antiques, 2607 So. 13th St. Hwy. 73-75. Beaut. glass, china, jewelry, silver, furn., - collectors items. Wholesalers of 100% Beeswax Honeycomb Candles. my06

OMAHA. Drew's Antiques, 3620 Farnam St. Antiques of quality for the collector and the trade. je06

OMAHA. Cosgrove's Antiques, 3852 Leavenworth, Ja. 5254. Glass, china, brass, copper, blaqe, furn. Bo't & sold. f06

OMAHA. McMillan's Antique Shop, 3222 Dodge St. Dolls & gen. line. On 3 Hwy. 30, 6, 92. jly06

PIERCE. Old Lamppost Antiques. North of Norfolk, west of Sioux City. Open eves and weekends. "You'll be surprised." f06

PLATTSMOUTH. Antiques at Tail-Gate, 419 N. 9th St. On Highways 73-75 & 34, 18 ml. S. of Omaha. n95

SOUTH SIOUX CITY. Mrs. Back's Antiques, 419 East 20th St. Gen. line. China mending. Dirs. Inv. Ph. 41893. au95

NEVADA

LAS VEGAS. C. G. Monson, 509 So. 6th St. One block East of Highway 91. Glass, small antiques. je06

NORTH LAS VEGAS. Trading Post, 1746 No. Las Vegas Blvd. General line. Phone Midway 2-2728. my06

NEW HAMPSHIRE

LACONIA. The Gables Antiques, 112 Court St. Always a good line of antiques at dealer's prices. s95

PETERBOROUGH. Strawberry Hill Antique Shop. Glass, china, dolls, primitives, unusuals, gen. line antiques, many rare. d95

RYE CENTER. Olde Parsonage Antique Shop. Sandwich glass, china, pattern glass, early N.E. furn., primitives, unusuals. Open all year. d95

NEW JERSEY

BLENHEIM. Blackhorse Antiques, 4 ml. So. Exit 3, N.J.T.P., Hwy. 42. Gen. line, while, & retail, incl. dolls, pistols, ptgs., etc. s95

LAFAYETTE. Pumley's Shop, Rte. 15. (Sussex County). Open 12-5. Res.: Gmgerbread Rd., Hamburg, N. J. Barn of antiques. ap06

WOODSTOWN. Betty Hamilton Lippincott, 68 N. Main St., Tel. 18. Varied stock authentic antiques displayed in old historic 1742 home. s06

NEW YORK

AMSTERDAM. Hubert & Helen Harris, Perth Road, Rte. 30. Glass, china, furniture, bisque. Dealers, Collectors welcome. n95

BERGEN. Bourbon Antique Center, 16 Lake St., on Route 19, ten antique shops, plus old general store and Maretta's Doll Museum - All under one roof. April to Nov.—Dealers welcome. o95

BINGHAMTON. Brinker's Antiques, 4 Pine St. Fine cut glass, choice furniture, china, glass, lamps, etc. f06

CROTON ON HUDSON. Verne House, Antiques, U.S. Route 9. Select general line. 1 hour from N.Y.C. Croton 1-8408. n95

FULTONVILLE. Mildred Streeter Hinds, Riverside Drive, on Exit 28, N. Y. State Thruway. Watch for sign. my06

GLOVERSVILLE. Fonda, Anna M., 176 S. Main St. Choice antiques, furniture, glass and china. (No sign.) e95

MIDDLETOWN. The Old Lamp Shop, 112 East Main St. Near Central Fire House. Many interesting and unusual items. n95

MIDDLETOWN. A. B. Patterson, R.D. 1, located on Rte. 211 at Howells, N. Y. Fine antiques, art objects, china, glass. d95

PENN YAN. Ballards, 538 Liberty St., Route 14A. China, glass, books, cards, frames, bric-a-brac. Always open. o95

PENN YAN. Mildred Robacher, 215 Main, blk. off Rt. 14A. Antiques from Finger Lakes Reg. Gl., ch., furn., primitives. n95

RANDOLPH. Gardner's Antiques. Largest shop in Southwestern N.Y. 15 ml. East of Jamestown on U.S. 17. d95

SCHENECTADY. Grice - Monaco, 1519 Wendell Ave. Antiques of every description. o95

SELKIRK. (Albany Co.) Grace Miller Ludlow. Early glass & china continued by niece and nephew—The Babcocks. s95

SILVER CREEK. Nora Stebbins, 23 Parkway on U.S. Routes 5 & 20. General antiques. n95

SODUS. Shaw's Antiques, 24 Smith St., 1 blk. N. of Rt. 104. Rare items of imported & Am. antiques. Prices right. ap06

WEST WINFIELD. Sister Sues's Antique Shop, 2 miles East on Rte. 20. Authentic antiques, stamps & buttons. Same location over 30 years. s95

WINDSOR. Miner J. Cooper, Rt. 17, 15 ml. E. of Binghamton. General antiques; primitives, implements, old time craft and trade tools. je06

NORTH CAROLINA

ASHEVILLE. Ethel Perkins, 25 Dortch Ave. Dolls, pattern & color glass, china, everything choice and authentic. Write wants. je95

OHIO

BUCKEYE LAKE. "The Duttons," Rte. 360. Halfway between Columbus and Zanesville. Large stock. Choice antiques for dealers and collectors. Open every day until 10 P.M. my06

CAMBRIDGE. White's Antiques, 815 Clark St. Art glass, cut and pattern glass, china, furniture, lamps. je06

CANTON. Falkes, 4018 12th St. N.W. East of Whipple Rd. Antiques, varied line. Collectors, dealers, visitors welcome. au95

CINCINNATI. J. E. Nevil, 234 E. 4th St. Furniture, china, glass, coins, books. Huge stock of misc. bric-a-brac. Collectors items. Wholesale & retail. Telephone Ma. 1-1431 or Tr. 1-3907. je06

CLEVELAND. Treasure House, 7120 Lorain Ave. General line. Hours: 1-5 daily except Sundays. jly06

COLUMBUS. Dornblaser-Loos Galleries, 1051 East Main St. Antiques, wholesale & retail. Open 9 a.m. to 6 p.m. o95

DAYTON. Strom, Mrs. Wm. T., 217 Rubicon Rd., 1 blk. E. of Rt. 48, (So. Main) at Schantz Ave. Tel. Ax 3-4461. f06

MEDINA. Ross Trump, 313 N. Court St., Rt. 42. Pat. & cut gl., all types china, Ohio & Pa. primitives. Dirs. welcome. f06

MILAN. Burton A. Decker, 24 Church St., Rte. 113, 2 ml. so. Gate 7 Ohio Tpk. Specializing pattern glass. Also gen. line. By mail or shop. Ph. 5745. ap06

MT. VERNON. McLarnan's Log Antique House, 3 ml. east on State Rt. 239. General line. Dealers welcome. d95

NEW CONCORD. The Country Fair, Frank & Polly Mozena. U.S. Rt. 40 & 22. General antiques. Disc. to dealers. n95

NORTH BENTON. Ever Hunt Antiques, 8 ml. N.W. of Salem on Alt. 14. General line. R.F.D. 1, North Benton. mh06

OSTRANDER. Bee-Mac Antiques, North St., R.R. 2, 8 mi. w. of Delaware. Phone 841. Quality line of old & rare. Furn., clocks, china & glassware. f06

STREETSBORO. Carl Closs, ph. & mail - Kent, O. Cor. Rt. 14 & 43, 2 mi. from tpke. Large sel. all types. Furn. spec. my06

TOLEDO 7. Mrs. A. W. Van Doren, 5713 W. Bancroft St. Gen. line of antiques bought and sold. o06

OKLAHOMA

LAWTON. The Amber Bottle, antiques and treasures. Visitors and letters welcome. 3124 Cache Road, P.O. Box 2207. ja06

MIAMI. Arnolds Antiques, 206 G. N. W. General line antiques. ja06

OKLAHOMA CITY. Jeanne Iryck's Antiques, 2911 N. W. 17th St. Phone WI 3-1303. Also buy gold, sterling and jewelry. n95

OKLAHOMA CITY. Tole's Antiques, Mrs. W. H. Shockey, 2729 N.W. 20th. Colored glass, collectors items. Dirs. welcome. s95

TULSA. Berry's Antiques, 2215 E. 51st St. Gen. line furn., gl. & china. Dealers and collectors welcome. my06

VINITA. Green's Antiques, 525 S. Wilson, Hy. 66. Large stock furn., china, glass. Collectors items. Visit us, please. d95

OREGON

CLACKAMAS. English's Antiques, S.E. 32 & Jannsen Rd. OL 6-1112. 12 m. fr. dn. tn. Portland. Home shop, large stk. ap06

EUGENE. Mrs. Jessie M. Hall, 1817 Garden Ave. 1 blk N. Ford's Drive-in. Gen. line antiques. Open daily. o95

FOREST GROVE. Cathy's Antique Shop, 1620 Main. Open Tues., Thurs., Sat. Interesting collection, including Imports. jly06

FOREST GROVE. Marian MacBride, 2409 15th. Antique glass and china. Authentic milk glass and carnival. s95

PORTLAND. Cold Comfort Farm Antiques, 9300 N.W. Cornell Rd. Early American Country furniture and accessories. ja06

PORTLAND. Martin's Antiques, 1359 N.E. 35th Ave., at Sandy. Colored glass, lamps, china. Hanging lamps a spec. f06

PORTLAND. Paula Reiniger, 2106 S.E. 76th. Home shop. Early Amer. furniture, primitives, etc. n95

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WOODBURN. Hi-Way Trading Post, 99E at 32 milepost. Mon. thru Sat. Old glass, china, lamps, bric-a-brac. s95

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ERIE. "West Ridge Antiques," 3761 W. 26th St., U.S. Rt. 20, 6 mi. W. of Erie. American & European antiques. s95

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GREENVILLE. Heritage Antiques, Hutchison Way, opposite Shenango Valley Cemetery. Small shop. Nice line. jly06

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Glass And China

More About the Sandwich Glass Museum and the Notable Stuart Collection

By VIRGINIA A. KEARNEY

Much lively interest was displayed by hundreds of Cape Cod folks in Sandwich, Mass., on June 2, when the Historical Society dedicated its latest addition to the Sandwich Glass Museum. The new addition is known as the Craftsmen's Wing.

This new wing houses two fine collections of Sandwich glass lately presented to the museum. These gifts have augmented and enriched the museum's display of two very important types of Sandwich glass which greatly contributed to the Boston and Sandwich Company's fame, namely, the beautiful Lacy Sandwich Glass, and the popular and appealing blown and pressed children's toys, including many choice colored lacy miniatures.

An exceedingly selective, rare collection of Sandwich Lacy glass has been given by John Rollin Stuart III, of South Natick, Mass., and a remarkably comprehensive collection of

the famous Sandwich miniatures, together with some fine pieces of Lacy Glass, given by Mrs. Walter Prescott Wright.

These new acquisitions will afford great pleasure and satisfaction to the thousands of Sandwich Glass lovers who flock to this Cape Cod museum each summer, the number reaching over 23,000 last season.

About one hundred members and invited guests attended the evening dedication ceremonies after many had viewed the new Craftsmen's wing during "Open House" in the afternoon.

It is a real achievement for this progressive, civic-minded, neighborly group of people who comprise the Sandwich Historical Society to have built and equipped two fine wings within such a short time. The Deming Jarves Wing was dedicated in 1957, and now the Craftsmen's Wing dedicated on June 2, 1959. They con-

form beautifully with the original Colonial house, and already have settled contentedly into their charming setting. Much credit was paid, and is due, to Everard Pratt, the able President of the Sandwich Historical Society.

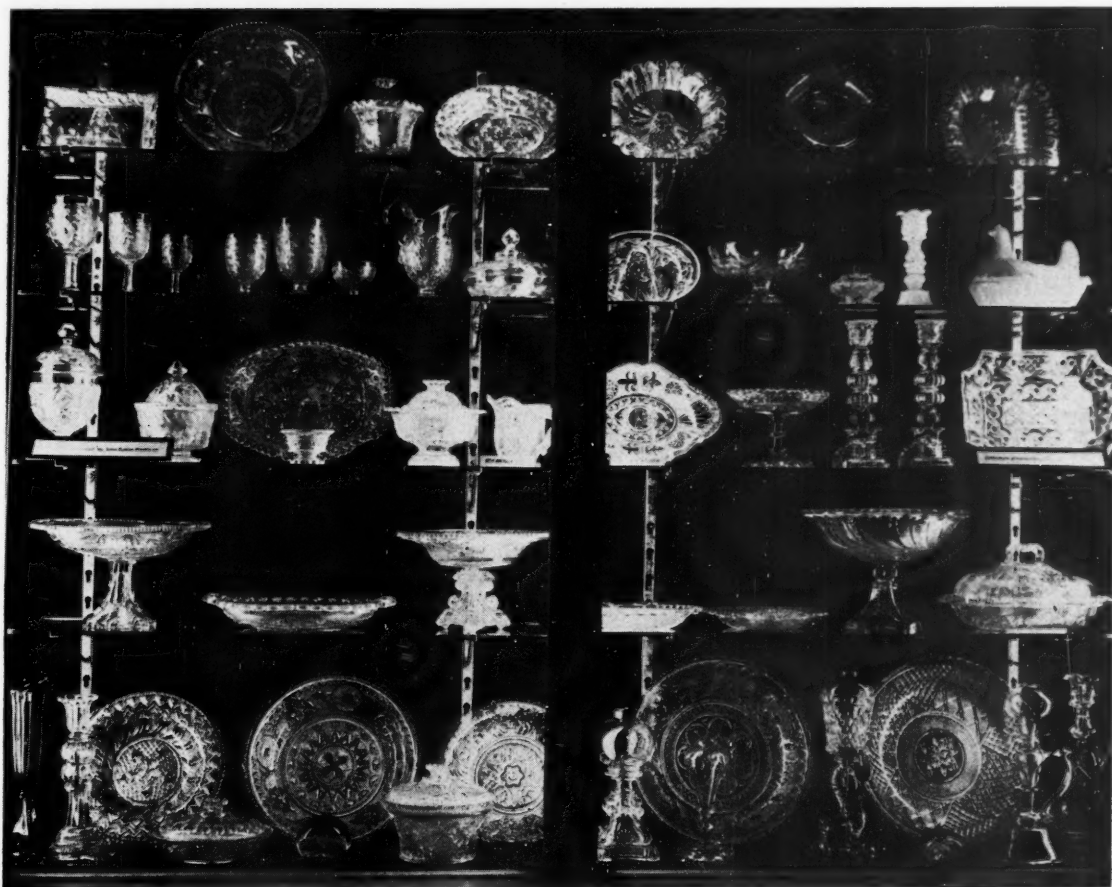
The dedication of the Craftsmen's Wing was proclaimed by Mrs. James Tangney and Mrs. Mary Morrow. Mrs. Tangney is the daughter of Edward Haines, a gaffer (a name given to a glass finisher in those early days), who came from England with his brother, Benjamin. Mrs. Morrow is the grand-daughter of George Haines, a brother of Mrs. Tangney.

Tribute was paid to craftsmen of the factory during the ceremony. A list of sixty-five workers who have living descendants and relatives was read. Many of these folk were present, including Francis L. Wynn, great grandson of James Davis, an early gaffer at the Boston and Sandwich Glass Works. The Historical Society is grateful to Mr. Wynn for his lively and never-waning interest in the Society and the museum. In the past, Mr. Wynn's interest led him to acquire a large collection of Sandwich glass fragments which have proved of enormous value for identification purposes. He is now director of glass research.

It is a privilege to include here a photograph of the rare Lacy window pane loaned to the museum by Mrs. Charles Lloyd, whose husband's father was James Lloyd, a valuable aide to Deming Jarves the founder, having worked in the Sandwich factory at a very early age and becoming a noted color expert for the company. James Lloyd was a son-in-law of Hiram Dillaway, who proved to be one of the most valuable men picked by Jarves, being a master mechanic and expert pattern maker for molded glassware. This window pane was



Sandwich Glass Museum, Sandwich, Mass., showing the completed new Craftsmen's Wing.



This beautiful choice collection of Sandwich glass was lately presented to the Sandwich Museum by John Rollin Stuart III. It is housed in the new Craftsmen's Wing.

Photo by Robert Arnold, Buzzard's Bay, Mass.

taken from a home which belonged to Hiram Dillaway.

McKearin states in "American Glass" that Dillaway's designs and patterns were the basis of many Sandwich patents obtained by Jarves in connection with the pressing of glass, in which Sandwich excelled.

The windows of the two wings at the Sandwich Museum twinkle and glitter like gems. All the lovely colors of the early flint glass are represented. To paraphrase the statement of the late Homer Eaton Keys, "not all that glitters is Sandwich," one may truthfully say that constantly more and more authentic Sandwich pieces and beautiful colors are found to add to the "glitter."

Early American flint glass contained lead oxide. This type of glass was known as "Crystal" glass in England and "Flint" in America. This gives to Sandwich fine pressed pieces their brilliant sheen, weight and bell-toned ring. The best of the Lacy glass contains up to 35 per cent of lead oxide, and McKearin states in speaking of the Sandwich factory, "Pressed Lacy table wares and salts not only

in clear, but in colored glass, were rarely equalled, and never excelled, by any other American manufacturer."

In the Stuart collection of Lacy Sandwich there are rarities representative of the best period (1825-1850). Their sheen and brilliance is very evident, and it is obvious they were chosen with great care and discernment. Apparently the cost of fine handcut models used for pressing when making the delicate and intricate patterns of Lacy glass, was primarily responsible for the change from the lovely patterns of the 1830's and 40's to the coarser designs appearing by the 1850's.

The entire contents of the double case of Sandwich glass shown here was given to the Sandwich museum by Mr. Stuart. Top shelves, from left to right, contain: Rare oblong platter marked "U.S. Frigate Constitution;" large choice 10" bowl has Princess Feather Medallion with diamond motif center; very choice octagonal covered sugar in Shield pattern has open flower knob; extremely rare oval dish with a complicated "S" scroll;

large round dish in Hairpin pattern; one of the handsome octagonal deep plates; the last piece on the right is a genuine Lacy Sandwich prize, a very rare square Hairpin design plate.

The second shelf down, left to right contains ten fine pieces of Morning Glory pattern glass, strictly a Sandwich pattern, scarce and valuable; next, a rare covered salt dish; a petal and loop candlestick in translucent white; this very rare covered hen dish has a beautiful top in light sapphire blue semi-opaque glass on a white base.

Beginning the third row is a Morning Glory covered sugar; next, a Peacock Feather Lacy covered sugar with painted arches, having a rare cover with solid knob, arches and four-leaf clover decoration. (There are three interchangeable covers to fit this bowl); in the background here, the very large, rare, shallow, oblong tray is one of the handsomest, elaborate Lacy pieces made at Sandwich. (It has the look of textile or embroidered design quality); the choice little salt dish is light opaque blue; the lovely graceful covered Lacy bowl

has a handsome collared base and is followed by a rare creamer; next is the rare and largest of the Butterfly pattern trays; the small Lacy compote has a tall pedestal with knob stem; the exquisite pair of extremely rare candlesticks are shown next with Peacock Eye sockets on horizontally ribbed double knopped stems, resting on square pressed bases with lotus sprays. Unique! Circa 1830; this very brilliant, beautifully shaped, oblong vegetable dish is in Peacock Eye. There are few specimens known.

The fourth row shows a handsome Princess Feather oblong compote with feather or leaf pattern standard, as rare in clear as in colors; the tray lying flat is the exquisite open chain edged cake tray with open handles, proof, seldom found that way, it was so difficult to make. Considered one of the loveliest pieces made at Sandwich; this very choice compote has

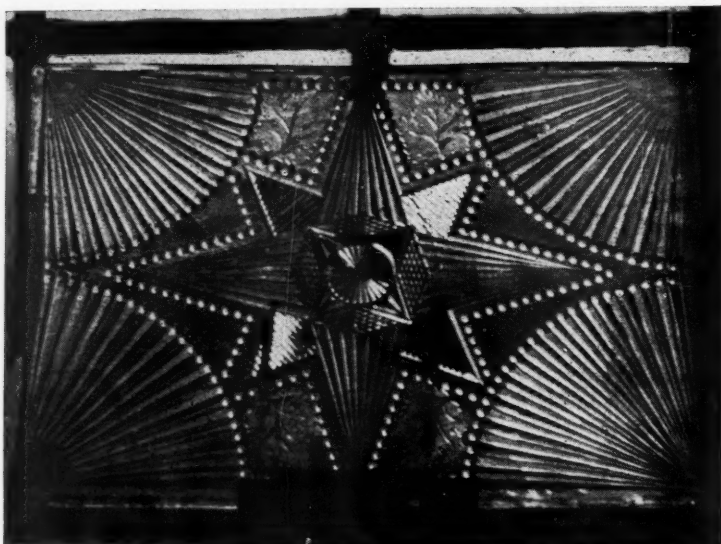
a lovely tripod base with paw feet and scrolled standard. The paw feet remind us of the Duncan Phyfe period. Flat on the shelf are the two rare Lacy glass shell snapped dishes; next a very large Peacock Eye compote having an unusual combination with a clear hexagonal foot; now comes a large covered vegetable in Princess Feather, with the grape border, an extremely rare piece and among the finest of Sandwich Lacy glass.

On the last shelf we find a very tall colored Tulip vase. It is a rare blown and pressed candlestick, double knopped with "Water Fall" base; first standing piece is a 10" deep dish in Feather pattern; handsome Peacock Eye covered butter; the very large 11" Lacy bowl with rare pattern, Trefoil with Circular Medallion is outstanding; fine paper weight; a lovely covered bowl, probably not

intended for sugar—beautiful choice piece; another very odd Lacy glass bowl; two choice early blown and pressed lamps, the pear shaped font lamp has a Lacy cup-plate base; the lovely unique and very large 12" bowl has Princess Feather Medallions alternating with Peacock Eye motifs; unusual Dolphin standard lamp has a pressed pattern font; last 12" bowl is early and very rare, pressed to show various cut glass patterns used at Sandwich, circa 1830; a handsome Lutz type floral paperweight; most interesting blown candlestick, bell shaped bottom inscribed, "William Fessenden, Sandwich, Mass."; at far right, a tall Dolphin petal topped candlestick.

Much of the lovely, valuable lacy Sandwich glass has for years been acquired by avid collectors, and it rarely happens that a museum acquires for its own, so many choice, unusual, and even unique pieces as Mr. Stuart has given to the Sandwich Glass Museum.

A visit to this attractive Cape Cod museum will surely cause the spectator to agree with Charles W. Lapham, who gathered the first piece of glass made at Sandwich on July 4, 1825, and who later is quoted as having said, "If it's glass, we made it!"



This Lacy Sandwich Window Pane was removed from a house belonging to Hiram Dillaway, prominent Sandwich craftsman.

Photo by Robert Arnold, Buzzard's Bay, Mass.



Included in a stunning huge showcase entirely filled with miniatures are these exquisite small Lacy dishes attributed only to Sandwich. There are tiny early blown, and blown three mold miniatures, also toy glass flat-irons, and a number of little glass books called "Sandwich Bibles." Here, the smaller tureen is dark blue. This wash-bowl and pitcher is a rare color of blue with tinges of red.

Photo by Haydn Mason, South Yarmouth, Mass.

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ROSE BOWLS: Pink Herringbone MOP, \$35.00; pink Satin glass, \$15.00; blue Satin glass, \$15.00; Spanish Lace, \$5.00.

TUMBLERS 3 TYP End of Day, ea. \$6.75; 2 MOP white to salmon, white lining, ea. \$22.00; 1 same, but small no harm chip, \$11.00; 3 MOP Herringbone white to blue, white lining, each \$25.

LEMONADE PITCHER matches End of Day tumblers above; clear reeded handle, hexagon shaped top, \$27.50.

BASKETS: End of Day with brilliant blue handle, \$8.50; another End of Day, red and yellow, all over Hobnail, clear handle, \$8.50; another E.O.D. with clear twisted thorn handle, \$17.50; also another E.O.D. with clear thorn handle, 8" diam. Has white lining, ground pontil, beautiful, \$42.50.

PR. GERMAN CHINA perfume bottles, applied roses and flowers, stoppers represent bunches of flowers and leaves, about 2 1/4" diam. by 3 1/4" high overall, pr. \$10.00; china hat pin holder, \$2.00; German china sugar shaker, \$2.00; China napkin ring, \$1.00; Set of 6 small nut cups, mkd. Belleek, \$7.50; Set of 12 small nut cups, shaped like shells marked Schutz, mark made in Germany. Will grace any table. The set for \$18.00. Three-piece tea set Z.S.&Co., Bavaria. Violets & much gold hand-painted set \$18.00; colorful china matching sugar and creamer, set \$5.00; sugar and creamer T & V Imoges, \$8.00. Chocolate pots - some with cups & saucers, write & enclose stamped envelope for reply. German china covered cheese dish, 8x10" plate, rectangular cover with handle, \$6.25; handled china mug, h/p pans, ea. \$4.00.

CHINA PLATES: 10 1/4" scalloped edge, 3 blue birds; 9 1/4" Bohemia; wild roses; 8 1/4" Altwieser Silesia pink roses; 8 1/4" Dresden china, red poppies signed Gormo, ea. \$3.00; 10" pierced handles, Germany, 6 roses, \$4.50; 9 1/4" Lattice border, roses & Jap peonies; 10 1/4" pierced handles wild roses, Royal Munich, ea. \$5.50; 9 1/4" violets, gold stripe border, \$5.50; 8 1/4" blue plums, gold stripe border, Bavaria, \$6.00; 9 1/4" Beaded fancy edge, gold, red and green border, floral center, \$7.50.

U.S. COIN flat sauce, \$22.50; footed sauce, good but not proof, \$32.50; spooner, \$60.00; lamp, round bowl, \$75.00; platter, \$100.00; Epergne - make offer.

AMBER WILLOW OAK: goblet, cov. butter, hdld. plate, ea. \$12.50; water set, tray, \$12.50.

Dolphin compote, LV 143, \$12.50; several glass domes, various sizes and prices. MOP mustard jar, silver lid, \$35.00.

Burnished Copper: coffee pot, \$12.50; chafing dish, \$27.50; Iron Bull Dog still bank. Several beer steins, write.

Please enclose stamp with your letters and checks. Transportation extra, any average will be returned.

18th CENTURY FAIENCE

See Cover

The cover of this issue shows representative examples from the Austin Faience Collection in the Wadsworth Atheneum Collection in Hartford, Conn.

The Wadsworth Atheneum, Hartford, Conn., has opened a new display of 18th century faience—pottery that was the poor man's china of its day, but is now highly prized by collectors.

The handsome group of 69 pieces was given to the museum by the family of the late A. Everett Austin, Jr., as he wished. He was director of the Atheneum for 20 years.

Faience is a term generally applied to tin-glazed earthenware manufactured in the 17th and 18th centuries. It was made for the middle classes who could not afford the beautiful porcelain of the period. But painstaking artisans, particularly in France, worked with such care on the humble faience that its best pieces rival the finest porcelain in beauty.

Many modern collectors, with this century's taste for the primitive prefer the simplest pieces of faience. Ironically, these were scorned in their own time, being held much less desirable than the elaborate styles.

France was the center of faience manufacture and the French rococo design spread its influence into all parts of Europe.

More than half the Austin Collection is French, but the interesting pieces called trick-the-eye objects are mostly of German origin. These are deceptive items shaped like fruits or vegetables—such as the bunch of asparagus that opens into a sauceboat, or the life-like artichoke that is really a sauce jar.

There are also purely decorative tricks, such as the walnuts scattered over a plate or a heap of pottery plums piled on a dish.

The Austin collection, almost entirely from the last half of the 18th century, is displayed near the great Morgan collection of Meissen porcelains. It has notable examples of all styles, from simple boldness to exquisite refinement.

Any glass or china advertised in HOBBIES must be authentic. We do not accept advertisements from those wishing to sell reproductions. Advertisements placed here are with that understanding. Anyone using these columns for the sale of any but genuine old glass and china is misrepresenting.



The Austin collection of 18th century faience in the Wadsworth Atheneum, Hartford, Conn., includes this unusual oval soup tureen.

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Wildflower: creamer, \$7.50; oval tray, 11x13"	12.00
Candlewick: 2 goblets ea. \$3.50; wine, \$7.50; footed sauce, 4" diam., \$4.50; oblong dish, 5x8 1/4"	4.50
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Beaded Band: 3 goblets ea. \$4.50; 2 wines, ea. \$5.00	8.50
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Buckle w. Star: cov. sugar \$10.00; creamer, \$3.00; spooner	6.00
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Royal Bayreuth small nappie, pinched in sides, Sunbonnet Sisters ironing	12.50
Royal Bayreuth Rose Tapestry creamer, 3 3/4" h.	12.00
Old ivory plate, 13" diam., roses, marked Silesia, XXXIV	12.00

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6 very fine fruit plates, pastel borders, 7 1/2"	18.00
One has age line, lot	3.00
2 fruit sauce dishes, 5 1/2" pink edge, ea.	12.50
PINK Staff, open veg., 2 hndls, "Ancient Ruins," 12"x9", uneven outer edge	4.50
ORANGE CARNIVAL: 2 pc. punch bowl, cut glass pattern, \$12.50; same in water pitcher, \$5.50; fern dish, roses, 3 legs	15.00

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Shiny Wheeling Peachblow finger bowl \$65; salt shaker \$35; both \$95.	
Spatter glass I.V.T.P. round water tray, 1" rim, pink, apricot and white \$12.	
Peacock blue 7-piece water set, unmarked N taffeta \$35.	
Three-Face lamp, assembled, all parts old and perfect, frosted base and stem, clear square bowl, \$25.	
Clear bread trays: Egyptian, Egg-in-Sand border, black center; Diagonal Band, Burcks; Three Presidents; McCormick Reaper; all 5 for \$17.50	

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Rt. 10

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1. MILK GL. COSMOS CONDIMENT SET, 3 bottles, decoration unfaded, complete with tops	\$32.00
2. SHELL AND SEAWEED SATIN ROSE BOWL, medium blue, ruffled top, gold & enamel decor, 5" tall, 5" diam.	25.00
3. MILK GLASS: a) WAVY BASE DUCK COVERED DISH, proof but no eyes. See Belknap "MILK GLASS," p. 104. b) SANTA CLAUS ON SLEIGH, covered dish	25.00
4. TRIPLE TRIANGLE: 3 stemmed wines, red unfaded, 4 1/2" high, each	7.50
5. BURMESE: PEPPER SHAKER, satin finish, ribbed, original top, good condition	30.00
6. WESTWARD-HO: a) CREAMER b) CELERY	30.00
7. SATIN MOTHER-OF-PEARL: ROSE BOWL, light blue, swirl pattern, ruffled top, 4" high	30.00
8. AMBERINA DAISY & BUTTON: MILK PITCHER, 8" high, applied amber handle, finest coloring, fuschia top	90.00
9. TIFFANY: VASE, SIGNED L.C.T., blue-green, applied sterling silver flowers and rim, squatty shape, 2 1/4" high	32.50

All items guaranteed old and proof.
Transportation extra. Send sufficient postage.

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Wavecrest: signed jardiniere, 8 3/4" high, 10" diam., beautiful \$20.00; squatty small h/p forget-me-nots sugar & creamer	\$ 5.00
Old Milk glass hand vase, 8" high	8.50
Bennington pitchers: Hunter, dog, deer and same, 3 qt., \$25.00; 2 qt., \$20.00; 1 qt.	12.50
Old Staffordshire boots, match holder	6.50
Royal Worcester maple leaf, looks like Bel-leek	4.75
Covered hinged box, blue with gold decor. Flower decor inside, portrait cover, 3 1/2" diam.	9.75
65 pc. Quimper, yellow background, Prerincal figures, occasional glass, including 8 cups & saucers, plates, serving dishes, lot for	75.00
Clear Nutmeg miniature lamp	4.00
Waterford decanter, 10" high, beautiful piece of glass, large stopper	25.00
Pr. marble & brass 5 branch candelabra, white marble base and column, pair	45.00
Pr. beautiful blue Chinese covered urns, Hawthorn blossom decor, teakwood bases, 12" high, pair	45.00
Stereopticon viewer with 10 views	3.75

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Sapphire blue glass flat iron cov. dish, fincut base, \$20	
Set of 9 Ky. coin silver teaspoons, Kendrick, Louisville, fiddleback handles, \$50.	
Mirror back, ribbon carved sofa in walnut, cran-berly red velvet upholstery, tufted back, \$275.	
Table top: Canterbury, lyre-type sections, large size, probably French, \$125	
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Washington Centennial platter, oval, 12x8 1/2". Center shows Independence Hall, inscrib. "The Nation's Birthplace." Pattern shown Lee EA pl. 117	12.50
Wheeling Thumbprint Celery, elegant, scalloped rim, type made by Sweeney. Brilliant flint, bell tone. Very rare	23.50
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Magnet & Grape (frosted leaf) creamer. Lustrous flint, usual heat check in applied handle	12.50
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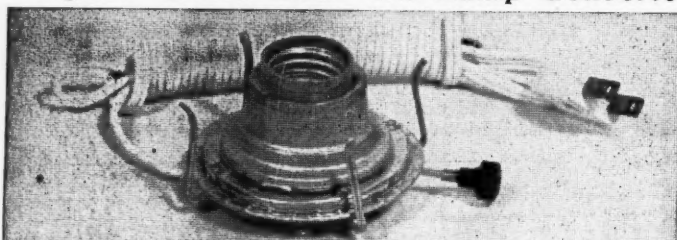
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 3. 2 glorious early Sandwich clear Sweetheart whale oil lamps, like pattern of vase in Lee's Sandwich Gl. (revised, Pl. 199) extreme left - earliest flint, about 1 1/2" high, not exactly alike but can be used as a pair. Bargain priced, each \$34.50.
 4. 3 Milk white "Candlewick" cups & saucers, Belknap 113b for design. \$15 value, each \$7.50.
5. 8 beautiful sapphire blue Inverted Thumbprint tall handled mugs, bulbous in shape and pinched-in in center, with fine clear applied handles, all perfect, bargain priced, each \$10.
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 BLUE WILLOW. BUFFALO. COVERED QT. PITCHER 12.00
 BLUE WILLOW. EARLY. MINIATURE PIECES: 3 - PLATTERS; 5 - VEG. SERVING; 9 - PLATES; 2 - SAUCE BOATS - 19 40.00
 BLUE WILLOW. MINI. COV. TUREEN. SOUP 15.00
 STAFFORDSHIRE BLUE & WHITE. CANOVA. LGE. TURKEY PLATTER. 14 1/2" x 17 1/2". A 1 COND. 30.00
 MEISSEN. BLUE & WHITE ONION: CROSS SWORD; DINNER BELL \$15; DINNER KNIVES - 4 DINNER FORKS. PISTOL HANDLES. EARLY. A 1 8 PCS. 50.00
 CHEESE KNIFE \$9; LARGE FRUIT KNIFE GERMAN DOLTON COW CREAMER. LYING DOWN 15.00
 DELFT COW CREAMER - STANDING - LARGE 15.00
 FRENCH PORCELAIN COW CREAMER. ALL WHITE. STANDING. LARGE 15.00
 IRONSTONE. ALL WHITE. EGG CUPS. HANDLES. PANNELLED & FOOTED. SET OF FOUR 15.00

TABLE SETS: COLORED & CLEAR GLASS
 ROYAL CRYSTAL-RUBY & CLEAR:
 OPEN SUGAR, SPOONER & CREAMER 25.00
 DIAMOND IN DIAMOND. CLEAR. COV. BUTTER, CREAMER, OPEN SUGAR & SPOON 25.00

LION HEAD. CLEAR. MINIATURE. FTD. LIDS HAVE LION HEAD FINIALS. BASES HAVE LION HEADS - 3 PALM TREES COVERED SUGAR. COVERED BUTTER & CREAMER. CLEAR 20.00
 MINIATURE COVERED BUTTER. CLEAR & ORNATE PRESSED PATTERN 4.00
 MINIATURE PUNCH BOW & 4 CUPS. ORNATE. FANCY VICTORIAN PATTERN 8.50
 ESTHER. RUBY & CLEAR. 4 PIECES: COV. SUGAR. COV. BUTTER. CREAMER. SP 45.00
 MINIATURE. CLEAR. FANCY VICTORIAN CREAMER 3.00

COLORED GLASS:

AMBER CORD DRAPE OVAL RELISH 10.00
 AMBER UMBRELLA SHAPE TRAY. DAISY GOLD MERCURY GRAPES. XMAS ORNAMENT 9.00
 AMBER SPIREA BAND PLATTER 10.00
 BLUE INVERTED T. PRINT WATER PITCHER. CRIMPED FLARED TOP 30.00
 APRICOT M.O.P. SATIN VASE. DIA. Q. RUFFLED TOP. 6 1/2" TALL. EXQUISITE 40.00
 PURPLE SLAG MOLD. 3 HEXAGONALS ARE JOINED TO FORM CLOVER. PANALS OF HOLLY & LILIES. RIBBED BASE 3 POINTS OF HEX. PRISMS. SCALLOPED TOP. UNUSUAL IN EVERY DETAIL. 3" ACROSS. 4 1/4" TALL 25.00
 PURPLE SLAG MINI. FTD. CREAMER. FLOWER BAND. 3 1/4" TALL 22.00
 BLUE OPALESCENT COIN SPOT SUGAR SHAKER 12.00
 EMERALD GREEN HERRINGBONE 10" PLATE 10.00
 BLUE D. & B. CANOE HANGS ON WALL. 10.00
 OPALESCENT SPANISH LACE BARBER SQUARE PORCELAIN SHAKER T. 22.50
 OPALESCENT SPANISH LACE TUMBLER 6.00
 BLUE OPALESCENT T. PRINT BARBER BOTTLE 22.50
 VASELINE D.B. KETTLE MATCH - FTD. VASELINE WILDFLOWER LOW COMPOTE 12.50
 AMBER D.B. CROSS BAR WATER PITCHER. VERY DARK. \$20: 2 GOBLETS. 10.00
 GREEN PAPER WEIGHT. SULPHID FIGURE OF CHERUBIC CHILD. 3 1/4" TALL 25.00
 BLUE SHADE PANNELLED ENAMELLED. GOLD T. CRIMPED. RUFFLED. BASE IS 1 1/2" DIA. 5 1/2" TALL 9.00
 CRANBERRY PINK SATIN VASE. WEBB. GOLD & ENAMEL FLORAL & BEETLES. BULBOUS BODY. STRAIGHT TOP. 5" T. 75.00
 BLUE SATIN M.O.P. RAINDROP VASE BULBOUS. PANNELLED BODY. LONG & SWIRLED NECK. 8" TALL 40.00
 PINK SATIN M.O.P. DIA. Q. VASE. PANNELLED BULBOUS. LONG. RIBBED. FLARING NECK. 6 1/4" TALL 45.00
 ALICE BLUE SATIN M.O.P. VASE. HERRINGBONE. BULBOUS. TALL NECK. CRIMPED & RUFFLED TOP. 7 1/4" TALL 45.00
 YELLOW SATIN M.O.P. DIA. QUILTED TUMBLER. ENAMEL & GOLD FLORAL 35.00
 PINK SATIN M.O.P. DIA. Q. CREAMER. CRIMPED. RUFFLED TOP. ENAMELLED FLORAL. 4 3/4" TALL 50.00
 SAPPHIRE OPALESCENT LAFAYETTE BOAT SALT, SANDWICH 125.00

MISCELLANEOUS:

IRON BANK. HANGS ON WALL. U.S. MAIL BOX. EAGLE & CROSSED FLAGS 6.00
 MECHANICAL BANK. "BULL DOG BANK" OBLONG 45.00

MECHANICAL BANK. "SPEAKING DOG BANK" 45.00
 IRON SEMI-MECH. BANK. COLUMBIAN EXHIBITION. ADMINISTRATION BLDG. 15.00
 19 - EDISON CYLINDER RECORDS. GOOD TOLE TULIP HORN FOR EDISON PHONOGRAPH 15.00
 17-PLAYER PIANO ROLLS. GOOD 20.00
 G.W.T.W. LAMP. MATCH SHADE & BASE. 18" T. AUTUMN SCENE. HOUSE & LEAVES IN PASTELS. PEACH BAND TOP 1/2 UMBRELLA SHADE. BRASS OPEN WORK BASE. FTD. VERY NICE 35.00
 G.W.T.W. LAMP. MATCH. BASE & BALL SHADE. SHADED BLUE WITH CRANBERRY PINK & WHITE GERANIUMS & PALE GREEN LEAVES. BRASS OPEN WORK BASE. FTD. THIS IS REALLY A GORGEOUS LAMP. 18" TALL 75.00
 SILVER BABY CUP. CHASED. A.B.C. ENTWINED WITH LEAVES. CHILDREN & ANIMALS IN CENTER BAND. HALL MARKED. A1 COND. 10.00
 FIRE ENGINE SIDE LAMPS. STIFF OPEN LEATHER COVERED HANDLES. COPPER BRASS TRIM. BEVELED GLASS. 4 1/4" x 5 1/4". 9 1/2" T. POLISHED. EXQUISITE CONDITION. "SHAND MAISON & CO. UPPER GROUND ST. LONDON" - PAIR 75.00
 GAS LIGHT SLIDE PROJECTOR. FULL SIZE. PROFESSIONAL MODEL. MANY CASES. TIN LINED. COVER. CROWN & FLINT LENSES. 4 1/4" DIA. & ADJUSTABLE FOCUS LENSES. JAMES MCQUEEN & CO. PHILA. 2 1/2" L. 7" W. 13 1/2" TALL. TAKES 2 SLIDES AT ONCE. 3 1/2" x 4" A1 CONDITION 50.00
 CAMERA. BELLOWS TYPE. FOLDING. PONY PREMO #3. LEATHER COV. MAHOGANY INTERIOR. IVORY DISTANCE PLATE. GROUND GLASS OBJECTIVE. ROCHESTER OPTICAL 20.00
 IDEAL PHOTO-OPTICAL OUTFIT. 6 LENSES FOR ANY 4x5" CAMERA. 1 7/16 LENSES. BURKE & JAMES. ORIG. BOX. KODAK DEVELOPING CANDLE LAMP OUTFIT. EASTMAN. 3A OR A.B.C. 1927. 3 1/2" x 5 1/2" POST CARD SIZE. COMPLETE BRASS LETTER SLOT. VERY ORNATE. LARGE DECORATIVE. COLONIAL TYPE 15.00

CLEAR GLASS:

BLOCK & FAN SAUCE DISHES. 6 FOR 15.00
 BELLFLOWER. FINE RIB. BANDED EGG CUPS. 5 LOT FOR \$40 OR EACH 9.00
 LEAF & DART GOBLT 7.00
 COTTAGE PLATE 10" 9.00
 HAMILTON & LEAF CREAMER 20.00

TOOTH PICKS:

PURPLE SWAG WITH BRACKET. GOLD TRIM 7.00
 AMBER DAISY & BUTTON GYPSY KETTLE 6.00
 GREEN HONEYCOMB & FLOWER FLANGE 7.00
 BUTTERSCOTCH SLAG. SQUARE & FTD. 12.00
 PURPLE SLAG. SQ. URN RING HANDLES. 10.00
 CUT GLASS. OBLONG. FANCY. HEAVY. BRIGHT 7.50

SYRUPS: CLEAR & COLORED & CHINA: OPALESCENT RING & ROMAN KEY 25.00
 BLUE INVERTED THUMBPRINT. COLLAR B 25.00
 CLEAR BARBERRY. OVAL BERRY. FLAP GONE 10.00
 CLEAR D.B. WITH THUMBPRINT 12.50
 MILK GLASS. DECORATED PASTEL FLORAL 10.00
 MAJOLICA. PANEL SUN FLOWER. DARK B1. GROUND. ETRUSCAN 25.00 auc

OLD FRENCH HAVILAND

Largest Stock in U. S. — More Than 8,000 Patterns

COMPLETE SETS

White and White and Gold Ransom; Silver Anniversary; Apple Blossom; Princess; Countess; Arbor; Yale; Shamrock; Garland of Roses; Cornflower; Arcadia; Montreaux; Coromandel; Saratoga; Commodore; Beautiful set of 48 pieces, very colorful, made prior to 1856. Numerous other sets. Send sample for matching yours. Thousands of pieces for matching. Use Schlegel numbers or, PREFERABLY, send small piece of your set.

Amberina, Satin Glass, Ruby Glass, Early American Cut Glass, Pattern Glass, Venetian Glass, Lustres, etc.

COLEMAN'S ANTIQUES

1015 Montana, Santa Monica, Calif.

Tel. EX 5-7541

SC

The Covered Wagon

P. O. Box 270, Galesburg, Ill.

Alabama water pitcher	\$ 5.50
California spoonholder, Lee EAPG page 208	5.00
Colorado covered sugar, \$3.75; filled 5"	
saucers, 3"; blue 4" saucer	4.50
Georgia 4 1/2" flat saucers, 4, each	2.50
Indiana cruet, 1 1/2" 30, \$7.50; finger bowl	5.00
Kansas relish, \$6; doughnut stand	2.75
Kentucky celery tray, 4 1/2" 20 1/2", 1 1/2" 30	7.00
Maryland platter, 8 1/2" 21 1/2", 1 1/2" 24	7.00
Michigan creamer, K I, \$6.50; relish, \$4; 4" flat saucers, 6, each \$2.50; 8 1/2" flat bowl, \$7; goblet	7.50
New Hampshire mug, 9" high, \$4.75; toothpick holder, \$4; creamer, 3 1/2" high, 5"; creamer, 3 1/2" high, pink top	7.50
New Jersey 10" plate, \$8; 2 tumblers, ea.	6.00
New York wine, finest flint, 1 1/2" 24	6.00
Oregon olive dishes, boat shape, 2, each \$5; milk pitcher	3.00
Pennsylvania jam jar, silver plated top, Lee EAPG page 325, \$7.50; creamer	write
Texas creamer, 3 1/2" high, \$5; 2 open sugar bowls, 2 1/2" high, each	4.00
Virginia finger bowls, K III, 3, each	2.50
	auc

MRS. SADIE GAWTHROP

121 Dietrich Avenue, Galesburg, Ill.

TOOTHPICKERS: Cherubs supporting holder, Clear glass, \$9.50; double Dahlia and Lens, Clear with Cranberry flowers, green leaves, \$6.50; Opague gl. Kamm 6, pg 73, different patterns, yellow, pastel green, Heaven blue, each \$12.50; Purple Slag with Stippled collared base, small edge chip, as is \$9.50; Custard glass Souvenir, Marion, Ia., Zion City, Ill., Bishop Hill, Ill., different pattern, ea. \$4.50; Opalescent edge iris w/ Meander, wee base chip, as is \$1.00; Ruby Thumbprint w/ etched Fern & Berry, \$7.50; Light Amber Daisy & But ton hat, \$8.50; same, Vaseline, \$8.50; Fine Cut hat, bright blue, \$8.50; Colorado apple green Souv. Fern, 1925, \$5.50; China 3 handled, R. S. Germany, pastel flower dec., \$9.50; others in Clear patterns, china, Cut, Metal, etc. List 100. Refund guarantee, always. auc

ANTIQUES

FLORENCE B. SMITH

602 7th Street, Lakewood, New Jersey
(Note change in address)

1. Large h/p sugar bowl, violets, French	\$ 4.50
2. Fr. Limoges bird plates	6.50
3. H/p aquatint lemonade pitcher, lovely	10.00
4. Cut glass sugar bowl, deep, brilliant	4.00
5. Green glass tall candlestick, flower etched	6.50
6. H/p 5-piece dresser set: tray, 2 boxes, pin tray, hat pin holder, beautiful	15.00
7. Fr. hand cut perfume bottles, blue, Czechoslovakia	6.00
Write wants. Express collect.	auc

STAGE COACH ANTIQUES

P.O. Box 3407

Richmond Heights 17, Mo.

Display Room: Manchester Road,
Pond (St. Louis County) Missouri

Frosted Coin Glass Footed Sauce	.. 35.00
Frosted Spanish Coin Relish	.. 16.00
Frosted Artichoke Butter Dish	.. 15.00
Collection of Mettlach Steins	
Sandwich Glass Marriage Lamp	.. 125.00
Railroad shaving mug	
Collection of Tooth Pick Holders	auc

AGNES KOEHN, Antiques

509 3rd Avenue SW

Cedar Rapids, Iowa

PHONE EMpire 4-6594

ART GLASS: Blue Mary Gregory tall tankard water pitcher, boy with tinted features, \$45. Belltone Fuchsia Amberina diamond thumbprint tumbler, \$25. Small Burmese vase, decorated with green leaves, flower petal top, richest coloring, \$60.

PATTERN GLASS: Pleat & Panel wine, \$8.50. Minerva creamer, \$10. Minerva footed sauce, \$4.50. Eyewinker odd salt shaker, \$7.50. Ruby Thumbprint boat sauce, \$7.50. Ruby Thumbprint cup & saucer, \$15.

VISIT OUR SHOP THIS SUMMER:

Always a large selected stock of colored and art glassware.

THE OLD HOUSE

Buzzards Bay, Massachusetts

4 Fishscale sauce dishes, each	\$ 2.00
4 Horn of Plenty honey dishes, each	3.25
Mascotte etched spoonholder	3.50
Selby goblets (2) each	3.50
Sunflower open sugar bowl	4.00
Princess Feather spoonholder	4.00
4 Princess Feather goblets, each	5.50
Horseshoe platter	7.50
2 Amber Hanover square footed saucers, ea.	3.50
Emerald Green Shell and Jewel water pitcher	7.50
Amber Hartley goblet	8.50
Honey Amber Thousand Eye covered butter dish	12.50

Transportation extra. No Reproductions.

auc

JENKINS ANTIQUE SHOP

4 East 26th Street, Minneapolis 4, Minn.	
White Tr. Hav. Schlegel #125-8 plates 9 1/2", ea.	\$ 2.50
Gravy tray, \$7.50; platter 14", \$6.50; 3 c & s, each	6.00
Theo. Hav. Bl. 122 No. 150-4 plates 8", ea. Scroll with Cane band, Kamm 3-92, cl. bowl 2 1/2"	4.00
3 tumblers, Rays & Buttons, lovely golden yellow, each	4.00
Hav. boudillon o & s, 2 handles, No. 39, blank 1	8.00
Sable Arch goblet, Metz No. 2611	35.00
	auc

MRS. G. W. SPANKLE

Box 907 Hobbs, New Mexico	
Spoons: "Aztec" (K8-208), "Wildflower" (rough on foot) each	2.75
Vaseline "Finect" hat toothpick	6.50
English china shelf pieces with coats-of-arms: 6" cello (Haslemere); 3" post-box (Southend-on-Sea); 2 1/2" haystack (Farnborough); ea. \$2 or all for	5.00
1955 calendar plate, gold decoration	1.25
16" scalloped ironstone platter, Farnival	3.50
Hat pin holder, green with iris, Germany	5.00
6" scalloped plate, 1" border wild roses, embossing, Silesia	1.50
Transportation Extra.	Pictures 10c.
	auc

ZIMMER'S ANTIQUE CORNER

Waterford, Wisconsin	
China tea tile, roses	\$ 2.50
Child's mug, pink Lustre "Present"	3.50
Lg. Camphor glass covered Hen dish, minor base ch. p. dish	9.50
Very old bottle, in handled wicker case	2.00
2 oval footed individual Cut glass salts, ea.	1.00
Buttons on approval - plus postage	auc

AMANDA'S ANTIQUE SHOP

10 North Street, Plymouth, Mass.

Ashburton tumbler	\$ 6.00
Manding tumbler, Metz, ex. 52	6.00
Captain's liquor chest oak wrought, iron trim, circa 1790	write
Unusually large early Frog mug	30.00
Raspberry & white Parian oval dish, 10 1/2" x 8"	27.50
Rose Med. pierced bowl & under	38.00
Fr. wooden cookie molds	16.50
Hanging lamp, matching china shade & china font, prisms	37.50
Amberina 8" vase	38.00
6 lt. blue 10 1/2" plates "S. Japanese"	18.00
Amber Ribbed glass Fairy lamp	18.00
Lg. clear Hobnall cruet	6.50
Snark Mustache c/s, matching 8" plate, much gold, raised decor, 3 pos.	12.00
Vas. 1000 Eye match holder	4.50
Fans, write for list. Photos 25c. Transportation.	auc

ESTHER PAYNE ANTIQUES

218 W. Genesee St., Fayetteville, N.Y.

SUMMER ADDRESS:

26 Pebble Hill Rd., Dewitt, New York

Pr. Robinson plaques, Summer & Winter	
Barbours American Pottery	\$125.00
13" Latz type plate, Latticino pink opal.	95.00
25 pos. Verre de Sois service for 6 in goblets, plates, sherberts, saucers, center bowl	125.00
Flint egg cups in Hamilton, Bellflower, Sawtooth, Fine Rib, ea.	7.00
Carriage extra. Stamp, please.	auc

DOROTHY K. LUTTRELL

39 Maryland Ave.

Annapolis, Maryland

Ptd. 3 panel saucers; 1 blue, 2 Vaseline, ea.	\$ 4.50
Butter hook, enameled Pink Seal	3.00
Pr. 8" turquoise Pekin ducks, pr.	25.00
5-6 1/2" Imari plates, ea.	5.00
4-8" Rose Medallion sauce dishes, ea.	4.00
4-8" Rose Medallion plates, ea.	5.00
Small 10 1/2" Rose Medallion platter	10.00
Lion glass cov. round butter dish	25.00
Fire Mark, F.A. fire plug, 1830 issue	22.00
Stamp, please. Transportation extra.	auc

HAROLD HUNGERFORD

3334 Columbus Ave., Detroit 6, Mich.	
Button Archers, ruby & clear 7" pitcher, etd. "Mother Petoskey, 1900"	\$ 6.50
D&B X-Bar 8 1/2" compote, pointed top, never had cover	6.50
5 Double Spear goblets, ea.	\$2.50; creamer
Willow Oak Clear cakeplate	5.00
Adonis Celery vase	4.50
Flower & Quill cov. sugar	4.50
6 dahlia flat saucers, ea.	2.00
6 Sunburst 4" flat saucers w/ side handle, ea.	2.00
Transportation extra.	auc

NANNIE L. NORTHCUTT

214 So. Elmarch Ave., Cynthia, Ky.	
CRYSTAL - Small Pattern Nipple, \$3.25. Fr. Oval Daisy & Button Berries \$8. Beaded Grape Round Dish 6 1/2" \$3.50. Covered Candy Dish Sand Spot, Base Fink 7" Tall, \$4.50. Miniature Lamp 6" high to top of Chimney, dated 1877, Flain, \$8. Camphor Glass Chicken 7", \$5. Water Pitcher Homestead Pattern \$6.50. Daisy & Button with Thumbprint Square Compote \$25.	
	auc

MARIE GRIDLEY

50 Foggy Rd., So. Weymouth 90, Mass.	
Moustiers 10" tin glaze plate, orange bird, etc., rim flakes	\$25.00
Staffordshire prone 3" Camel	10.00
White china feeder, thumb rest	6.00
Limoges, handpainted candy basket	8.50
Cranberry sugar shaker, enamel & gold dec., gold top, unusual	15.00
Postage extra, please.	auc

OLD FARM

Mrs. Alanson Remley Hackettstown, N. J.	
Mocha huge mug, white ground, blue, black bands, wide olive-tan w/ seaweed, nice	20.00
Mocha footed open salt, feathery design	15.00
Haviland cov. butter, gold ribbon loop floral, scattered pink flowers, 8 tea plates, 4 perf., 4 tiny under flakes, all	8.50
Child's mug, deep plate, Little Bo Peep	4.00
R. S. Germany Tea for Two set, lovely iridescent luster, 3 pieces plus 3 cups with plates	7.50
Perf. unless noted. Approvals, P.P., extra	auc

KENNARD & CHAPMAN**309 South Second Street
Ripley, Ohio**

Stippled Sandbour pickle.....	\$ 3.00
6 matching Amberette 4" saucers (D&S with Amber Panel).....	20.00
9" Crowfoot cakestand.....	6.00
8" open Bowtie compote, high stem.....	7.50
6 matching Psyche & Cupid goblets.....	30.00
Beaded Dewdrop butter dish.....	8.00
9" open Cable compote, low foot, Flint.....	8.00
Good Luck or Prayer Rug Celery vase.....	7.50
Wheat & Barley jelly compote.....	4.50
Palmette Celery vase.....	4.50

CLEAR GOBLETS

Selby.....	2.50
Loop with Dewdrops.....	2.50
Mitred Prisms.....	2.50
Haley's Comet.....	3.50
Tobin.....	3.50
Knobby Bull's Eye.....	2.50
Akron Block.....	2.50
Paneled Argus.....	4.00
Maltese Cross.....	4.00
Prism & Broken Column.....	2.50
My Lady's Workbasket.....	2.50
Star in Bull's Eye.....	3.50
Peerless or Lady Hamilton.....	2.50
Clear Ribbon, round foot.....	5.00
Sunburst Medallion.....	2.50
Medallion.....	3.50

We will ship Express Collect, unless otherwise specified. Stamps for inquiries, please. auc

De ZEMLERS**Collection of
BARBER BOTTLES**

Also a collection of
MUSTACHE CUPS
are offered to
private collectors only.

For information write:

CHARLES De ZEMLER

**30 Rockefeller Plaza
New York 20, N. Y.**

PINE RIDGE ANTIQUES & ORCHIDS

Box 766

Rocky Mount, N. C.

FOR SALE:

Goblets, 8 Bigler, Flint \$8 each.
12 Double Leaf & Dart, \$6 each.
6 Westward Ho, Authentic, \$17 each.
Wines - Ashburton - Excelsior, Double Leaf & Dart - Cup Plates - 1 - Lee, 49 - 3 McK. - 150 - #2 - Mt. Vernon Honey Comb Milk Pitcher.
6" Nipple, Lee 78, silver on back.
Breaking up collection 180 pieces Festoon, also col. Hav. & Ironstone Moss Rose china.
Oblong dish Lion, frosted, Nick on head.
Open tall compote, frosted Lion.
Open tall compote, dahlia.
Garfield Mem. Round plate.
Top honey dish McK. pl. 134 #2, will sell or buy base or tray for same.
WANT CHINA, ALLERTONS, KENILWORTH. Pat. Stamp for reply. auc

RHENA L. HINZ**613 Gordon St. Reading, Pa.**

Oblong "Actress" dish, 8"x5", Miss Neilson, edge rough.....	\$ 5.50
"Thistle" open compote, 7" diam., 6 1/4" h.....	6.50
Open Rose cakestand, 11" diam.....	7.50
Cranberry & Opalescent sugar shaker.....	8.50
2 early Pittsburgh tumblers, aqua, ea.....	6.00
3-6" Lancaster Flow Blue plates, ea.....	3.50
Blue Bristol mug, star bottom.....	15.00
Wheat & Barley tumbler, clear.....	5.00
Wheat & Barley salt shaker.....	3.50

Parcel Post Extra

LIQUIDATION SALE of PRIVATE COLLECTION

Write wants. Stamped envelope for reply

Flint Glass, Colored Glass, Milk Glass, Pattern Glass, Clear Glass, Crystals, Ornate Silver Napkin Rings, Tea Leaf Lustre, Blue Willow, Bennington-type Pottery, China Slipper, Buttons, Copper Lustre Wedgwood, etc. STAMPED ENVELOPE REQUIRED FOR REPLY.

PATTERN GLASS: FR. LION, 4"x7" cov. compote, crouching lion finial, \$25.00; marmalade jar, Fr. Lion head finial, small no harm chip on under side of one scallop on lid edge, \$12.00. Fr. 12" head finial cov. compote, 7"x11", three Lion heads on fr. stem. Imperfection on inside rim edge of cover no harm, \$20.00. FR. CABBAGE LEAF cov. compote, 6" diam., 9 1/2" tall, three rabbits on lid, \$45.00. WESTWARD HO covered butter dish, write. Oval compote base, 4"x6 1/2", \$18.00. Pair CURRIER & IVES wine decanters, orig. stoppers, \$12.50 ea. Wine tray with hairy mule center to match, write. Very rare flint glass Excelsior pattern small covered bowl, write. HORN OF PLENTY egg cup, \$10.00. 4 ADM. DEWEY commemorative tumblers \$5.00 ea. Plates 7" FINE CUT: DIAGONAL BAND & FAN \$4.50 ea. Diamond Point perfume bottle, orig. stopper, \$2.50. Six PANEELED FLOWER tumblers, \$1.50 ea. Cl. glass footed bowl with 2" wide open lacy edge, \$4.50.

COLOR GLASS: RUBY & CL. HIGH HOB cov. butter dish, \$15.00. Pair of Ruby s/p shakers "Mother 1927", \$6.50. Vaseline TWO PANEL relish, \$6.50. Open sugar bowl, \$8.50. EM. GREEN FLEUR DE LIS oblong dish, 8"x5", \$7.50. AP-

PLE GREEN Inv. T/P water pitcher, footed with straight sides, app. handle, \$12.00. Iridescent green, purple overtones bowl, RAINBOW pattern, scalloped, flaring rim-crust edge, \$4.50.

MILK GLASS: SHELL pattern, oval footed sa. edge bowl, \$12.00. Crinkled, lacy edge bowl, \$12.00. RING & PETAL lacy edge fld. cake salver, \$18.50. Footed spoon holder, Has 1" wide open lacy flange around top, \$12.00. Frosted sauce, matches spoon holder, \$4.50. Plate 8 1/2" x 11" d. SQUARE BLOCK, \$3.00. THREE OWLS plate, orig. paint, \$6.50. RIBBED pat. bulbous type syrup pitcher, spray of painted pink roses and leaves around plain center band, \$12.50. S/p shakers to match pitcher, no flowers, one top missing, \$5.00. Several pieces in PINK ROSE, swirled, waffle background. Called FLOWER BORDER by Millard, write. Two 10 1/2" open LATTICE EDGE plates with Apple Blossom centers, colors not worn, \$22.50 ea. 8" bowl to match plates, colors not worn, \$18.00. BLUE M/G cov. sugar in CHERRY & GRAPE pat. Sm. no harm chip on lid edge does not show, \$12.50. Miscellaneous assortment of salt & pepper shakers, write.

TEA LEAF LUSTRE: eleven 8 1/4" plates, Meakin, \$2.75 ea. FRUIT PLATES: 3 colored border, sc. edge, 2 with fruit centers; one blue, one pink border, one with floral center; pink border, \$4.50 each.

All items proof unless defect noted. Prices quoted do not include transportation. auc

L. KRING — 3215 N. Washington Road, Fort Wayne, Ind.

MARBET ANTIQUES**P. O. Box 223, Station D****Cincinnati 6, Ohio**

1. Vasa Murrhina syrup server bulbous with silver top. Glass overlay in shape of flower petals and leaves with rose color and gold flecks thruout. Crystal handle, 6" tall, \$40.
2. Custard Glass Aronaut shell signed Harry Northwood. Footed pitcher 7" tall, 6 tumblers age crack in base of pitcher cannot be seen. Gold in excellent condition. \$95.
3. Yellow opalescent pitcher 7" tall scalloped around top 1 1/2" band glass circles top and bottom, \$30.
4. Cut glass whiskey decanter with key. Diamond & Button block narrow pewter frame makes handle with lock. Large diamond cut stopper. 10" tall, \$50.
5. Cut glass Button & Daisy squatly pitcher 7 1/2" tall, \$27.50.

6. SAUCES: (a) 6 frosted hobnail amber band crimped around edge slight chip in one, 4" wide, 1-1/3" deep, \$5 each. (b) 3 inverted strawberry 4" wide 1 1/2" deep \$4 each. (c) 2 Queen Anne frosted feet 4 1/2" wide shallow \$5.50 each. (d) Berry set bowl six sauces footed \$10.

7. Swirled glass cake plate 8" standard ball trim \$15.

8. Webb Satin Bride's Bowl. Butterscotch over white. Ruffled edge decorated with enamelled flowers gold vines & rather large bird inside of bowl 12" wide x 5" deep, \$175.

Prices include shipping & insurance. auc

MARIAN M. HITCHINS**31 Norwood St. Sharon, Mass.**

Route 27, Tel. Sunset 4-2066

Burmese sm. dec. rose bowl, Webb, \$63; dec. Lily vase, silv. hldr., \$38.00; polished gingerale, \$35.00; open sugar \$45. Feather pattern cl. gl. cakestand, \$7.50; butter dish, \$8.50; 2 jelly dishes \$10.00 pair; creamer, sm. chip on lip, \$4.50; wine, \$4.50. Amethyst Old Oakken Bucket water pitcher, \$15.00.

Pomona finger bowl and plate, 1st ground, no dec., \$40.00; 4 footed signed Tiffany salts, gold, lot \$30.00.

Minerva platter "Give Us This Day", \$12.00.

Amethyst to clear syrup, tin top, \$16.50.

Write on following 3 choice pieces: Coralline, Webb p. b. vase; Agata tumbler, Holly Amber water pitcher; N.E. Peachblow Celery.

Transportation extra. auc

THE HAROLD HINDLES**525 Hadley Road So. Hadley, Mass.**

Rainbow MOP Satin, vase, raindrop pattern, 12 1/2" high bulbous, pinched in body, long slender neck. Real heavy. Satin pitcher, M.O.P., swirl pattern, butterscotch yellow to creamy white, bulbous. 1 tumbler to match. Amberina milk pitcher, IVT, square mouth, deep fuchsia red, applied reeded fuchsia handle. Choice. 4 Amberina Daisy and Button, boat shaped sauce dishes. Tiffany Ebergene (Ill. Warmans) gold, good iridescence, signed. 1 pair Tiffany wines, 5 1/2" tall, deep gold, good lrr. signed. auc

JOSEPHINE HOPKINS**Selected Antiques****1120 Richwood Ave.****Cincinnati 26, Ohio**

Are you hunting for PATTERN GLASS?

It may be here. Write wants.

Rare Actress (Frosted) compote, 7" diam., 11" tall, with names of Fannie Davenport and Maggie Mitchell \$20.00
Barberry open sugar (Buttermilk goblets) Leo pl. 139 4.50
Sauce Dishes: (all flat) 1 Jacobs Ladder, 4 1/2" d., \$1.75; 4 Cape Cod, 3 1/2" d., ea. 2.50
Bowl Sprig (footed) 6" d., 3" h., Lee pl. 78 4.75
Crowfoot cakestand, 10" d., 7" h. No harm chip under side of base 7.00
Finecut salt shaker, org. pewter top 2.00
auc

**ENGLISH
STAFFORDSHIRE
CHINA**

(Just Out)

By Kamm & Wood — \$4.50

A beautiful, hard-cover book, on all fields (Parian, Bennington, Lustre, Gaudy Dutch, Sprig and Historical Blue) with large, clear drawings for identifying hundreds of patterns. Sold direct by the leading American Publishers, above with full catalog of 80 other titles.

CENTURY HOUSE

(Old Village) — Watkins Glen, N. Y. auc

HILLTOP FARM ANTIQUES

MILDRED E. LIBBEY

48 King Street

Groveland, Massachusetts

Blue Milk glass set: melon ribbed, forget-me-not, s/p shakers, crest with original stopper on clover leaf tray. \$30.00
 Rare Blue Milk s/p shakers, Inverted Fan with gold mums 15.00
 Custard glass Winged Scroll with gold mums spooner 7.50
 Charming elaborate Alabaster basket, center handle, 4 1/2 x 2 1/2" to top of handle. 10.00
 Darling pink Acid Bristol miniature vase, 3 1/2" high, bulbous with flare top. 6.50
 Handsome 5" perfume, green with most elaborate sterling silver overlay, original stopper 10.00
 Handsome canary yellow satin tumbler. 10.00
 Kate Greenaway china, girls in colorful dress, gold trim: 6-4 1/2" saucers \$1.50 ea.; oval cov. veg. tureen, 5x8", \$6.50; darling teapot, 1 pint capacity \$7.50; cov. sugar and creamer, cover of sugar mended. 7.50
 Cranberry 6 1/2" bud vase, sterling silver overlay and base 10.00
 Same in emerald green, except different silver design 8.00
 Rare pink Jasper 4 1/2" plaque, Nymph & Cherubs, all pink w/ touches of gold, luscious pc. Green 4" Jasper plaque, handsome bird and flowers 6.50
 Pr. stunning newly burnished 3 candle brass candelabra, 9" high, 8" spread, best type. 25.00
 Silver caster with 4 apple green Daisies & Button bottles, 2 with shaker tops; 2 with original stoppers, 1 bottle broken at top, but have pieces. could be mended. 20.00
 Heavy brilliant fl. cut glass former, 12.50
 Ridgeway Blue Willow: cov. butter with insert, peanut finial, \$10.00; sq. cov. veg. tureen, peanut finial, \$7.50; 1 tea c/s, 2 coffee c/s, 1 has minute flake, all for 10.00
 Allerton Blue Willow cov. sugar, not topped 4.00
 "Louise" Bavaria 8 1/2" plate 3.00
 Milk glass Columbian Coin 9 1/2" lamp 30.00
 Clear Columbian Coin toothpick holder, coins gilded, from Columbian Exposition, 1893. 10.00
 Have 4-piece table setting in same.
 Two Stevens silk pictures in gold leaf frames, woven at World's Columbian Exposition, Chicago, 1893. "Landing of Columbus", \$15.00; "Declaration of Independence", \$17.50, or the pair for 30.00

White Carnival Glass: 5 1/2" Jack vase, \$4.50; pr. 8" Corn vases (from famous collection) \$5.00 ea.; Waifle pattern 5" compote, 5" high, \$5.00; footed rose bowl, threaded, \$5; same pattern in 7 1/2" ruffled ped. ft. dish, \$4.00; 8" ruffled dish, Grape pattern 4.00
 Orange Carnival Glass: Grape with Th/Print Northwood cov. butter, \$10.00; dark orange Imperial Grape decanter with stopper \$10; 4 dark orange grape wines \$2.50 ea.; Grape decanter, no stopper, \$8.00; 3 Grape punch cups \$1.50 ea.; 2 pond Lily snipe punch cups \$1.50 ea.; 7 Stock in flushes tumblers, \$12.50; 2 Cane & Star wines \$2.50 ea.; 8 Grape with diagonal band tumblers, \$13.50; 3 small Grape with zigzag band tumblers, \$4.50; satin finish Peacock vase 5 1/2" stemmed ruffled compote 5.00
 Blue M. Gregory 7 1/2" vase, broad base, flare top, grl 16.50
 Bride's Basket, 11" purple iridescent ruffled dish in silver basket holder, needs resilvering 13.50
 Unmarked Prussian china: darling 6 1/2" choc. pot, elaborate flutng pink floral, gold, \$6.50; pretties 8 1/2" bowl, raised flower & leaf edge, deep turquoise, pink & lav. flowers, lot of gold, \$5.50; exquisite satin finish cracker jar, melon rib, lav. & pink flowers, gold 10.00
 Heavy brilliant cut glass: Pinwheel cov. butter, \$20.00; Pinwheel vase, & creamer, \$10; large 5 1/2" knife rest, cut in ends, \$5.00; gorgeous 8" bowl, 4" deep entire surface a mass of cutting, very glittery, 1 point chipped so only \$8.00. Entire lot 37.50
 Cranberry pickle caster, enamel floral decor, long, needs resilvering 20.00
 Unusual white satin Bristol pickle caster, blue forget-me-nots, enamel decor, elaborate frame resilvered. Has place for fork but no fork 25.00
 Red mark R. S. Prussian 11" open hand cake plate, 4 matching 8" plates, green with pink roses, \$20.00; most elaborate choc. pot, high baroque ft. raised detail at top, green w/ colorful roses. Has chip on cover, so only 8.50
 Extra collect. No approvals.
 Stamped envelope for reply auc

BELL'S FARMHOUSE ANTIQUES

Rte. 3, La Grange, Ind. — 1 mi. So. of Junction Rds. 20 & 327, then West 1/2 mi.
 Phone: UN 9-2788 Stroth Exchange

1. Bennington 9 1/2" diam. pie plate. \$ 9.00
 2. Clear glass forget-me-not lattice border plate, St. Louis Worlds Fair. 3.00
 3. Green & white Staffordshire "Star" wash bowl, pitcher 10.00
 4. Silver Chicken Hen by barrel toothpick holder on rect. silver base 7.00
 5. Green Majolica toothpick holder. 5.00
 6. Emerald green paneled glass toothpick holder, scalloped top and foot. 7.50
 7. Butter pats: (a) Two Cobalt blue & gold butter pats, \$3.00. (b) 2 gold fid. butter pats 1.50
 8. Two brass inkwells: (a) 4 1/2 x 5 1/2" scalloped tray, swirled insert, top fastened to pen rack by chain, \$6.00. (b) round tray, glass insert with cherub top & pen rack. Dated 1887 7.00
 9. 3 daguerotypes: (a) oval covered with purple velvet 2 1/2 x 1 1/2", \$5.00. (b) gold decorated brown leather 2 1/2 x 2 1/2", \$4.50. (c) book shape mother-of-pearl inlay, brass clasp, 3 1/2 x 2 1/2" 6.00
 10. Rainbow colored Mustache cup with 3 large pink & yellow roses on side, delicate am. bottom, 3 crown Germany 5.75
 11. Frosted Dolphin covered sugar bowl, Dolphin finial 20.00
 12. C. T. German china: (a) deep china footed bowl, heavily embossed with large purple asters, gold edge, \$10. (b) pink rose buds with blue scrolls plate, 8 1/2" diam. 4.00
 13. Pink Moss Rose center plate, pink embossed & scalloped edges, 8 1/2" diam. 5.00
 14. Light blue Majolica bird plate, purple grapes on vine, marked Germany, 8 1/2" d. 8.00
 15. Deep colored plate, red & yellow roses on deep red & green, 9", Coronet Limoges 8.00
 16. Deep colored pink & red roses on deep green plate, unmarked Germany 7.00
 17. K.P.M. 7" plate, 2" pink lustre border with rust carnations 4.00
 18. Tole swinging Hurricane candle lamp, 7 1/2" x 11" 5.00
 19. 29" black lacquer china lustre top doll, 1 foot damaged, rose lustre cheeks 25.00
 20. Pine cradle that came with above doll, old red paint, 25" x 18 1/2" 15.00
 21. 6 drawer spice box, spice names on drawers, maple 10.00
 22. 8 drawer spice box, spice names on drawers, maple 10.00
 23. 10" Red Riding Hood & Wolf Staffordshire figurine, lots of color 25.00
 24. Scalloped glass "A Good Mother Makes a Happy Home," broad plate. Couple minor nicks 5.00
 25. China creamers: (a) graceful pk. & yellow roses on purple lust, 5 1/2" t. German, 3 1/2" d. \$5.00. (b) 5 1/2" slim yellow & wh. with varicolored bouquet on side, 2 1/2" diam., 4 1/2" d. am. top, \$4.00. (c) purple lilacs and yellow roses & gold, 4 1/2" x 1 1/2". Bavaria 5.50
 auc

Colonial Antique Shop

198 Pleasant Street
 Worcester, Massachusetts

1. Lovely Limoges ice cream set: large deep serving piece, 11 plates, pink florals, gold scalloped, set \$23.00
 2. Elite Limoges choc. set: large beautiful tray, pot, 4 c/s, lovely 35.00
 3. Set of 4 h/p signed Gode plates, each different, 7 1/2" Limoges, set 14.00
 4. Pr. rare, lovely 7 1/2" brass candlesticks 15.00
 5. Cut glass bell 7.50
 Dealers write wanted! All kinds of gorgeous Cut Glass, Art Glass, China, etc. auc

ELIZABETH W. HOPKINS

10 Washington Road Scotia 2, New York

1. Demi Rice Cup, Canton dec. 4.50
 2. Banks; Valentines; Exquisite Souv. Lists
 3. Cran. & Wh. Jersey - swirl witch-ball or cover 22.50
 4. Lovely butter dish: Frosted cover with Blue enam. Forget-me-nots; Pr. Gl. Base 5.00
 5. Candle molds: Six \$3.50; Twelve \$5; Twelve 6.00
 6. Beaut. Bl. Lacquer Glove or Jewelry Box, gold, stone interior. Hand pt. & M.O. Pearl dec. 20.00
 Stamp for Reply Please. Shipping Extra. auc

THE IMPORUM

Navasota, Texas

1. Flawless Old Eng. Blue Willow: 15 1/2" platter \$12.50; Large sq. corner Soup Tureen, notched cover, \$35; Large sq. Wedgwood & Co. Soup Tureen, notched cover, \$35; Large square, flanged Staffordshire vegetable dome cover with Ram finial, \$22.50; rare gravy tureen, notched cover, matching ladle and tray, \$20. All \$100.
 2. "Queen's Rose" Bavarian dinner plates by Rosenthal, ea. \$4.
 3. 32" Seth Thomas "Fashion" clock, 1876. Refinished, reworked, calendar and clock perfect. \$100.
 4. Buttermilk goblets, ea. \$4: Early 3 mold in fine diamond and fans; Barley; Chain and Shield.
 5. Odd lids: 4 1/2 x 3 1/2" clear hen \$1.50; 5 1/2 x 6 1/2" clear rooster, chipped tail \$1; 4" purple carnival grape sugar \$3.50; 4 1/2 x 3 1/2" m.g. hen, blue head, \$5.50; 4" panel grape sugar \$2.50; 4" emerald Missouri sugar \$3.50; 5 1/2" m.g. pineapple, pineapple finial, \$5.50; 5" beaded Swirl, flint, \$2.50; 7 1/2 x 1 1/2" oval double lion head finial, diamond point band, \$3.50; Emerald butter, stippled background with alternate circles enclosing stars and hobsters, \$5.50; amethyst butter, D/B with Narcissus, \$5.50; 6" square prescut honey, \$2.50; 7" Panel Grape \$2.50; 7 1/2" Spirea Band \$2.50; 8" Chandelier \$2.50; 6" Wildflower \$2.50. For butter tins, ea. \$1.50, use RWL or and precise rubbing and stamp, with engraving.
 6. HAT COLLECTORS: The largest Victorian hats we've seen, swirled, clear, pontil, 16" diameter, 4" welled brim rolled each side, 8" crown, 5" deep, flawless, \$65.
 7. 12 blue carnival tumblers, h.p. flowers; 6 blue with h.p. cherries ea. \$3.50.
 8. 8" m.g. Gregory bottle, set, little girl and little boy tumblers, greenish blue, colored features, 3 pcs. \$75.
 9. 4 matching pink lustre, swirled, flowered, C/S, ea. \$4.50.
 10. Sandwich, Primrose compote, flint, \$7.50 or will buy 7 1/2" top for \$2.50.
 No reproductions or misrepresentations.
 You pay transportation. auc

THE HANGING LAMP

140 N. State St.

Newton, Bucks County, Pa.

CHINA MANTEL CLOCK Ansonia, pretty green, & gold china, colorful rose & yellow flowers; running, & with the key 23.00
 POST CARD ALBUM: large, not picked over 4.00
 BRASS CANNON 8" long; fireable and fine condition; have the shell 25.00
 DARK BLUE STAFFORDSHIRE 9 1/2" plate Enoch Wood "Commodore MacDonough's Victory" excellent condition 24.00
 ZODIAC BUTTONS large size Sagittarius & Taurus, Each 6.50
 BRASS MORTAR & PESTLE 4", a beauty 11.00
 THEODORE HAVILAND part dinner set: gold band border with pink clover blossom and green clover leaf. Write 12.50
 ROOKWOOD VASE 5 1/2", poppy dec., high glaze finish, artist signed, 1903 5.00
 FLEUR-de-LYS & DRAPE hand lamp 5.00
 WEDGWOOD blue hist-ric plate: Washington Elm & Independence Hall, ea. 5.00
 DIAMOND & SUNBURST cov. butter dish 6.00
 Shipping Extra. All Items Old & Proof. auc

OLD CURIOSITY SHOP

220 Whitaker Bldg., 2nd Floor

S.W. Corner 3rd & Brady on Hwy. 61
Davenport, Iowa — Home Phone 2-1060

(Same block as parking lot and best restaurants)
 Cater corner from Mississippi Hotel
 Milk glass 3 owls plate \$6.50. Clear broken column creamer \$8. Apple green inverted thumbprint spooner \$8.50. Custard glass footed rose bowl \$16.
 Cut glass knife rest \$3.50.
 Good Luck: Cake stand \$12. Base for butter \$2.50. round flat sauce, minor chip \$1.50.
 Deep rose colored M.O.P. satin glass powder jar no lid, \$55.
 Baccarat barber bottle, tiny flake chip \$18.
 Transportation extra. Use full name and address given above. Stamp please for return of check.
 Hours: 1 to 4:30 P.M. Weekdays. Sundays or morning and evening by appointment. Call 2-1060. auc

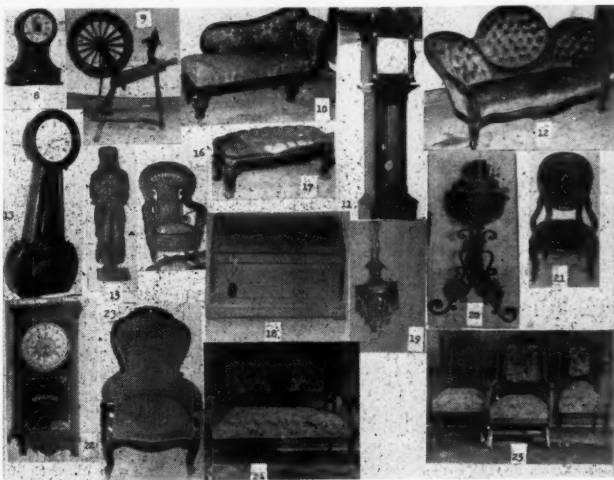
THE BROWN JUG

Sandwich, Cape Cod, Mass.

Sandwich and Early American glass. Rare Art Glass. Webb and Galle Cameo. Tiffany, Aurene and Durand. Large stock of lamps incl. miniatures, whale oils, and Sandwich Overlays. Pattern glass, etc. auc

THE TALLY-HO ANTIQUE SHOP

1502 Main St., Box 152 Brockton, Mass.



Following items are not photographed. If interested, please send for photos.

1. Real elaborate orange colored, footed Carnival fluted fruit bowl with Peacock & Fountain, raised designs all over it, bowl measures 10 1/4" diam., 6" high. Satin-type finish, perfect condition. \$12.00
2. Another, nice Hobnail Orange Carnival fruit bowl with fluted top, measures 10" diam., 4 1/2" high, with Satin-type finish, perfect. 8.50
3. Also have some fancy R. S. Prussian dishes and bowls, write for further information.
4. A true Collectors piece. A Royal Doulton plate, measures 10 1/4" diam. Design on plate shows two Knights in Armour on horseback, fighting and it is called "Eglinton Tournament." Plate is a deep yellow with black border and black figures, perfect and old. 15.50
5. These are for the Collector. Set of six beautiful porcelain Battersea buttons in A-1 condition. 1" diam., same design as listed in Nuttings Book of Furniture #3106 65.00

6. Real nice piano chair with back, claw and ball feet, in perfect condition. 12.00
7. Very old Tin Street Lamp, the type that small oil lamps inside, measures 33" high, 14" sq. that graduates down to 7" sq. Has 2 1/2" place on bottom that fits into wooden pole, sorry no small lamps to fit inside. A very hard to find item today 25.00
8. Very odd shaped Victorian walnut mantel clock, made by Ingraham Clock Co. An 8-day movement with strike, in running condition, measures 16" high. 15.00
9. Small Flax Wheel, in beautiful original condition, measures 34" long, and 37" high, or final finish. Has never been painted, a hard to find item in this condition. 59.50
10. Look what I have here, one of the nicest Empire Chaise Lounges that you have ever seen. In very good condition, could be used as is. Upholstery slightly soiled, should be reupholstered, measures 54" long 38.50

Items below are photographed

11. A real Grandfathers Clock, key-wind. Very good running condition, measures 8' high. 76.50
12. One of the finest Love-seats that I have seen. Walnut Victorian finger-carved in real good condition, with salmon-colored velvet, upholstery in good condition, measures 6' long. 95.00
13. Howard Banjo Clock, in very good running condition, measures 50" high, a real collectors item. 94.50
14. NOT PHOTOED. Another clock, a Howard and Pratt Banjo, in very good running condition, measures 33" high. 68.50
15. Early Victorian cast-iron Indian woman holding tobacco leaves, measures 24" high, and is of the two-mold pattern. I believe that this was the kind used on Cigar Store counters. In perfect condition, needs repainting. 125.00
16. Cute Child's wicker rocker, in perfect condition, needs repainting, measures 23" high. 15.00
17. Here is a very odd piece. Empire Fireside seat, in good sturdy condition. Needs to be reupholstered, measures 42" long, and 19" wide. 22.50
18. Victorian, hand-operated wooden roll Organina, in good running condition, with several rolls to go with it. A nice old piece. 43.50
19. Small hanging chandelier, with cut glass prisms, top measures 8" diam., and has 3 tiers of prisms approximately 65 cut glass prisms, and a large glass ball on bottom, is electrified, needs cleaning. 34.50
20. Lovely wrought iron table lamp, no shade, needs to be electrified, nice for the patio, as is. 14.00
21. Very nice, walnut Victorian lady's chair, in very good condition, finish on wood very good, old horse-hair covering still on it, very dainty legs, and desirable side-arms. 34.50
22. Beautiful case, light oak Regulator Calendar Clock, in good running condition. A very nice wall piece. 24.50
23. Walnut Victorian Rose-Carved Master chair in A-1 condition. Could be used as is, springs are good, upholstery slightly soiled, another good buy at. 63.50
24. A 25. Here is a lovely Victorian parlor set, 4 pieces. Upholstery good on all but one piece. Has a very nice Platform Rocker, which is unusual, wood looks like it might be cherry. All in perfect sturdy condition. 43.50

I crate free of charge for my customers and ship by Freight, Motor Trucking or Express, which ever way you desire. Allow extra for small items and 20c will bring a clearer photo.

sup

ALICE M. BOHN

Florida Village

Napoleon, Ohio

Route 2,

1. Satin glass hinged jewel box, 2 1/4" h., 2 1/4" across. Has beautiful portrait of lady and man on top in colorful skating costume, background olive green and pink, marked "Nakra. C.F.M. Co.", \$14.00. Jasperware square box, has a white raised classical lady with cherub on top. Has green and white background with lavender dec. on top, rare 3 color, \$14.00.
2. Defiance County Ohio History, 1883, illustrated. Gives history of Indians and early settlers, etc. Extra good condition, \$20.00.
3. Haviland bone dishes, 3 blue poppy-like flower with small tan sprays, resembles number 80 Schlegel, \$4.50 each. Write on other Haviland.
4. Lastre slipper, 6 1/4" long, 3" h. at back. All-over blue, green lustre with raised gold dec. Niagara Falls on back, \$9.50. Clear Cane high button shoe on base, 5" h., thin rim neck, \$6.50. Man's shoe with high button white spats. Has a dog seated at side with head across front of shoe, 3 1/4" h., 4 1/4" across, bisque has old brown and black dec., \$6.50.
5. Mustache cups and saucers, blue and white background with raised gold dec. and "Remember Me" on front. Green & white lustre background with beautiful roses dec., \$6.50 ea.

Write wants in Pattern glass, etc. All old.

Postage extra.

sup

BESSE ANTIQUES

110 So. Gould Rd. Columbus 9, Ohio

- Green 6" dq Out Velvet vase. \$25.00
- Shaded pink, white Overshot pitcher. 45.00
- Horn of Plenty goblet. 14.00
- Sm. blue Cased ruffle top vase. 8.50

Transportation extra

sup

POOR MAN'S SHOP

Halifax, Massachusetts

Route 106

1. LIGNUM VITAE Mortar, iron pestle. \$12.00
2. Primitive store CASH BOX in pine, looks like b.g. slope lid Bible box, together with original store cash book, circa 1830. Box is beautifully refinished. 45.00
3. Pa. Dutch SPATTERWARE, Tulip design, wash bowl and pitcher. Perfect, but for tiny flake on under lip pitcher. 65.00
4. Handsome 6 bottle caster set. Silver better than "usable." Entirely original Base one stopper repaired. 26.00
5. Jelly molds in COPPER, also TIN. Last ready. 26.00
6. Fabulous EMBROIDERED PICTURE, FLYING EAGLE carrying banner "E Pluribus Unum" over massed flags and shield. Black ground. Gilt frame. Brought from China in Clipper ship. 38.00
7. KATE GREENAWAY figures, Boy and Girl. Large size for these. Blue and white Staff. 22.00
8. Pierced tin lantern. Real nice one. 12.00

No approvals. Transportation extra sup

DOROTHY M. HAMILTON

80-43-232nd St. Queens Village 27, N. Y.

2. Tole spice sets, all original. 1 covered hinged box with 6 square hinged lid containers; 1 handled carrying tray with 6 round covered containers. Each set. \$12.00
- Large Star butter press, dovetailed box. 8.00
- Wedgwood, Etruria scenic tea tile "August" in Tole frame, signed. 12.00
- Brass Paperweight Elizabethan shoe. 12.00
- Tree Bark snuff box Dutch shoe, steer horn cover, brass pull. Very unusual. 10.00
- White china baby shoe, striker sole. 7.00
- Min. Dresden Lady's pump, appl. flowers. 9.00
- Victorian glass Shoe Novelties. stamp for list
- 8 brilliant "Cut-Pres." ice cream dishes, no harm run on one, therefore set is. 12.00
- Stamp with a/l inquiries, please. Shipping extra. sup

HAZEL G. HUSSEY

612 First Parish Road Scituate, Mass.

Tel. Linden 5-2032

- Soft blue Jack-in-Pulpit vase, dgn. "AURENE" and numbered. \$38.00
- 4 AMBERINA tumblers, deepest fuchsia Diamond quilted, ea. 23.50
 - OCCUPATIONAL SHAVING mug, (stationary) Engine, name Holmes, proof. 26.50
 - COLUMBIAN COIN salt/pepper, no tops. 16.50
 - R. S. PRUSSIAN cov. sugar/cream-er, dec. roses, red mark. 12.50
 - OLD IVORY cov. sugar/cream-er #204. 16.00
 - Royal Bayreuth "STRAWBERRY" teapot. 16.50
 - 12" PARIAN figure of pretty girl with long hair, she sits on tree stump, shoes and stockings beside her. 25.00

Transportation extra sup

M. BERYL RAFUSE

Marshfield Hills, Mass.

Temple 4-4101

- EXCELSIOR double egg cup. \$11.50
- BUCKLE oval salt. 6.50
- 6 blue Hobnail with Fan sauce dishes, ea. 6.00
- BEADED GRAPE MED. goblet, dec. on base. 5.50
- 8 1/2" etched RUBY T/P bowl, Sawtooth edge. 14.50
- Apple green QUEEN'S goblet, \$9.50; Canary. 8.50
- 10" DEDHAM POTTERY plate, duck or rabbit, ea. 12.00
- C/g carafe, Hobstar or Pinwheel, ea. 9.50
- Early HAV. roses rose covered butter. 2.50
- Ribbed ivory covered BUTTER, RARE. 18.50

sup

William Billingsley

Master Potter and Master Painter

By REGINALD CLIFFE

William Billingsley was one of the most unique personalities in the entire history of English porcelain. Restless, unstable, almost always in debt, his genius manifested itself principally in two different ways. Not only was he the originator of a beautiful new porcelain body, different from anything produced in England before or since, but his superb floral



Swansea teapot with roses painted by Billingsley. From the collection of Paul and Mary Holmes.

embellishments are to be found on the productions of six major factories.

Billingsley's professional career started in 1774 when, as a very young lad, he was apprenticed at Derby for five years. It was at Derby that young Billingsley became acquainted with the men who influenced his future both as china maker and as china decorator.

Outstanding among them was Zachariah Boreman, a fine landscape painter who had transferred from the Chelsea factory to Derby when the former was bought out by William Duesbury. Haslam, in his book *The Old Derby China Factory*, tells us that Boreman and Billingsley kept a kiln in their lodgings and often experimented in making and decorating china.

It was probably during this period that Billingsley arrived at the basic formula for the beautiful soft paste porcelain he was to manufacture later at Nantgawr and Swansea. Simultaneously, his painting technique grew in skill and dexterity.

For instance, up to that time painters on china accentuated highlights by leaving them white, and painting around them. Billingsley's method

was to paint in the entire flower, then wipe out the high lights and model the flower with a dry brush. This resulted in a richer, three-dimensional effect. In 1784 he was appointed principal flower painter, which position he occupied until 1796 when he left Derby and went to Pinxton.

The next few years, during which he apparently managed the Pinxton factory, were comparatively uneventful. In 1801 Billingsley severed connections with Pinxton and set himself up as a free lance china painter, first at Mansfield, and then at Torksey. He earned an adequate living for awhile, mostly from commissions to decorate Staffordshire china, but when the orders began to dwindle he was once again compelled to go to work for someone else.

In 1808 we find him employed as a painter by the Worcester factory, which was then under the management of Flight and Barr. It was while he was so employed that Billingsley changed his name to Beeley, apparently in the belief that this would afford him some degree of protection from arrest for debt.

In 1813, Billingsley left Worcester and went to Nantgawr, a small fishing village near Cardiff, in Wales. He was accompanied by his son-in-law, Walker, a young man whose destiny from this time forward became inseparably woven with his own.

Losing little time, they started a small factory for the manufacture of porcelain according to Billingsley's own formula. The result was an exquisitely soft porcelain body, wax white, and semi-transparent; completely different in appearance and feel from the soft paste produced during the previous century at Chelsea, Bow, and Worcester.

Vases, bowls, and tea and dessert services were made, and decorated for the greater part with flowers and fruit. Billingsley did much of the decorating himself, concentrating chiefly on roses which he painted beautifully in several forms.

But the financial cost of their artistic success was heavy. Not long after Billingsley and Walker had commenced their commercial venture, Dillwyn, owner of the Cambrian Pottery Works, at Swansea, paid the two men a visit.

Let Dillwyn tell us about it himself: "My friend, Sir Joseph Banks, informed me that two persons, named Beeley and Walker, had sent to Gov-

ernment, from a small manufactory at Nantgawr (ten or twelve miles north of Cardiff) a specimen of beautiful china, with a petition for their patronage, and that, as one of the Board of Trade, he requested me to examine and report on their manufactory. Upon witnessing the firing of a kiln at Nantgawr, I found much reason for considering that the body was too near allied to glass to bear the necessary heat, and observed that nine-tenths of the articles were either shattered, or more or less injured in shape by the firing. The parties, however, succeeded in making me believe that the defects in their porcelain arose entirely from imperfections in their small trial kiln, and I agreed with them for a removal to the Cambrian Pottery, at which two new kilns under their direction were prepared. While endeavoring to strengthen and improve this beautiful body, I was surprised at receiving a notice from Messrs. Flight & Barr of Worcester, charging the parties calling themselves Walker and Beeley with having clandestinely left an agreement with their works, and forbidding me to employ them."

Thus, in 1817, Dillwyn discharged the two men, but not before they had produced for him a quantity of beautiful, translucent china, similar both in quality and decoration to the ware manufactured originally at Nantgawr. The decoration, mostly floral, was done by, among others, such notable painters as Pollard and De Junic. Yet the collector of this ware looks primarily for one of the many variations of the famous Billingsley rose.

Upon their dismissal by Dillwyn, Billingsley and Walker returned to Nantgawr and recommenced making porcelain under their own aegis. The financial support given them by some friends enabled them to improve their buildings, purchase materials, and produce what many consider their finest work. They employed three outstanding decorators, W. W. Young, Pardoe, and Baxter. These men and Billingsley himself made a formidable team.

The fame of the Nantgawr product soon spread all over the country. Mortlock, the leading dealer of his time, purchased large quantities of Nantgawr china and reputedly offered to buy as much as Billingsley and Walker could produce. Men and women of fashion traveled from all parts of the country in the horse-

drawn carriages of their day to visit the famous works. Nantgawr china became the vogue in high society.

Naturally, the extraordinary popularity of the new china alarmed the owners of other established factories. They did not know that, in the midst of all this acclaim, Billingsley and Walker had their backs to the wall financially.

For, despite their feverish trials and experiments, they were never able to eliminate or substantially reduce the immense waste that resulted from the firing of their glassy paste. At the same time, they should not alter the formula without alienating their buyers who wanted the quality of china they were making and no other.

They were reaching a point of acute pecuniary discomfort when John Rose, the proprietor of Coalport, made them an offer. In 1820, under the terms of their agreement, the plant, stock, and molds of Nantgawr, and the services of Billingsley and Walker became Rose's exclusive property.

At Coalport, Billingsley and Walker were required to make the same quality of china as they had made at Nantgawr. However, once production commenced, Rose came to realize what Dillwyn had learned much earlier, that the soft, glassy paste was difficult to work with, and that it was a matter of conjecture whether or not a piece would survive the kiln.

However much Rose wanted to produce this lovely china, he discerned that the continuation of the wasteful and costly process involved could only lead to financial ruin. About this time, pure feldspar was discovered in the vicinity, and he turned from Billingsley formula to hard feldspar porcelain.

Billingsley continued to work at Coalport as a painter until his death in 1828. After he died, in poverty and obscurity, his devoted son-in-law Walker, emigrated with his family to the United States, where he apparently again entered the china trade.

It has been claimed by some that Billingsley's secret formula for mixing his paste died with him. Others, have maintained that before he died he passed on the secret to John Rose.

It would seem logical to suppose that Rose became acquainted with the formula while Billingsley and Walker worked for him, even if there is no record of the fact. Various educated guesses have been made as to the materials used and their proportion, but none has been satisfactorily substantiated.

Perhaps the best general description of the Billingsley process is provided by Thomas Kendall, a contemporary china painter, who wrote: "He produced a fret body by mixing the materials, firing them in order to blend them together, then reducing the vitrified substance into clay—a

(Continued on page 84)



KEW BLAS examples

Notes on Kew Blas Glass

By LILLIAN G. PATTINSON

Because I belong to the Somerville, Mass., Historical Society I have been asked what I know about Kew Blas glass, made by the Union Glass Company of Somerville.

The name Kew Blas comes from the scrambled letters of W. S. Blake.

W. S. Blake was the treasurer and manager of the Union Glass Company. Julian DeCordova was the owner of the factory. Mr. Blake did not originate the name. It was Charles H. Glazier who thought of it. Mr. Glazier was a salesman for the company. Later I believe he became director.

Many people now living in Somerville remember Mr. Blake, Mr. Glazier and Mr. DeCordova. I know people who worked at the factory. A friend of mine was bookkeeper at the factory for a long time. She went there as a girl and stayed there until her marriage. She tells me anything I wish to learn about Union Glass and she assures me that Kew Blas stands for W. S. Blake.

I knew Mr. Blake's daughter and visited her lovely home full of Kew Blas and ruby glass. She, too, told me the story of Kew Blas. In the hall stood a beautiful grandfather's clock. It had been given to Mr. Blake by the workmen at the factory.

I owned Mr. Blake's tobacco jar. It had the initials W.S.B. on it. It is now at the Corning Museum of Glass.

Mr. Blake's daughter told me that

she and her father and sister often went to visit the DeCordova's at their home near Sandy Pond, Lincoln, Mass.

They also went to visit Hiram Ricker, owner of the Poland Spring Hotel in Maine. The DeCordova's also went to Poland Springs on vacations. The old Moses bottle was made exclusively by the Union Glass Company to hold Poland Springs' water. Old Moses was never intended to be Hiram Ricker as some people say. It was Moses of Biblical fame and his wand that he struck the rock with and made the water gush out.

Mr. DeCordova never knew how Kew Blas got its name. He may have thought it was some far away place. If one examines the letters carefully they fit exactly.

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Small cov. tureen, Tea Leaf Lustre with ladle, new condition. Beauty at	\$22.00
Special nice coffee grinder, Fowler feeder, original label, made in Meriden, Conn., never used	\$12.75
Beautiful chocolate pot with 6 footed cups & a Chinese mk. Allover lovely soft blue flowers with dragons. Perfect	22.50
Cov. cracker jar, Grape pat. in orange	12.50
Clear beaded Grape toothpick, perfect	5.00
Red Block cov. butter, perfect	12.50
Large red satin GWW lamp, newly burnished, beauty	45.00
Beautiful Rose Tapestry basket, signed, nice size	12.75
6 Haviland cups & s., mld. "Mar e," perfect, each	6.00
6 Haviland ramekins & plates, Rose Garland pat., each	3.50
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| 2. Shaving mugs names - Dr. Bell, Oren | | etched, 5x7 1/2", \$5; Wildflower sauce, blue | 3.25 |
| Northey, Jos. T. Campbell, R. F. Sim- | | pool table \$15; German sailor, dressed | |
| mons each | 3.50 | in orig. clothes | 5.50 |
| 3. Calla Lily 8" plates, impressed Germany, | | | |
| fine, 5, each | 2.25 | 10. Candy containers: Car, fold back top | |
| 4. Marquis flow blue plates 7 1/2", 8 of | | 1910, \$4.25; Station Wagon \$4.50; Rabbit | |
| them, each | 3.00 | eating carrot \$3; Coup. Fort \$3.50; Wheel | |
| 5. Pink drupe cased glass syrup | 25.00 | Barrow \$8; Kiddy Kart \$5; Suitcase | |
| 6. Silk quilt tops, crazy quilt pattern, well | | \$3.50; Santa, Fat \$4; Gun 5 1/2" \$3.50, | |
| made, each | 6.00 | have others. | |
| 7. Salt and pepper shakers, pigeon blood, | | 11. Camel ink well, iron, paint good | 10.00 |
| need new tops \$15; Cranberry enameled | | 12. Milk glass 3 bear plate; 3 kitten plate | 5.00 |
| shakers, honeycomb pattern | 15.00 | each | |
| 8. Pattern Glass: Green Daisies and Button | | | |
| cloverleaf, 3 petal bowl \$8.50; 2 Mc- | | Allow 50c for postage and insurance. | |
| Kinley mugs each \$4; 2 Britanic open | | Stamps appreciated. | auc |
| compotes 7 1/2" each \$3.50; Texas covered | | | |

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| 1. M.O.P. Blue Raindrop vase, app. 4" | \$35.50 | Green Croesus Glass: | |
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| 3. Clear Glass Opalescent Hobnall celery | 32.50 | Other items in Purple and Green | Write |
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| 6. Water pitcher | 50.00 | 15. Domes Rooster, Bel. 325, 8" piece, | 30.00 |
| 7. Covered sugar | 37.50 | one tiny flask | |
| 8. Salt & peppers, pewter tops | 25.00 | Free list on animal covered dishes, Write. | |
| 9. Covered butter | 37.50 | All pieces authentic and proof unless otherwise | auc |
| | | stated. Transportation extra. | |

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38 Dewey Road Braintree 84, Mass.

Early American amber glass water pitcher, was \$18.75, now \$14.
Flowing Blue 10" china plate, "Pain's Hill, Surrey", perfect, \$12.
Large Staffordshire china dog, circa 1820-30; bargain at \$10.35.
Very fine matching pair of fruit compotes, originally owned by Gov. Man-
fields of Boston. Write.
American pewter tea pot, made by Smith & Feltman, Albany, circa 1847-1848, \$35.
Unusual copper lustre pitcher, circa 1820, was \$45, now \$28.
Large size Bristol vase, hand dec. colorful, was \$14.50, now \$9.75.
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Miniature Brides Basket in frame, blue white
ruffled bowl, drooly, - M.C. Queen Victoria
Jar, Moses Bullrushes, Low Lattice sides Bowl,
apple blossoms, Breathing, each \$25. In-
verted TP. Cranberry Pickle Castor complete -
Miniature Lamp cranberry Beaded Swirl -
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Majolica Plates, Cherries, Ears Corn. English
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Penholder, \$7.50.

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Amber Lion Bread Plate Write
Green Delaware open Sugar \$7.50; Creamer 10.00
Caramel custard fern dish grape pat. 35.00
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Eyesinker Syrup 22.50
2 Egyptian ftd. sauces, 3 1/2" dia. each 4.50
Washington Centennial Creamer 12.50
Feather sauce \$2.50, Celery \$10; Cakestand 7.50
Transportation extra. auc

WILLIAM BILLINGSLEY

(Continued from page 83)

process which was carried on at old Sevres during the reign of Louis XV—and thereby produced an article fine in texture, beautifully transparent, and of a delicate waxy hue, very superior to the dingy blue given to much of the best china of the day."

Kendall's judgment has been affirmed by posterity. For to the collector, it is of no account that Billingsley was a financial failure as a manufacturer, that his formula was impractical, that only one piece out of ten survived the process. What does matter is that there came into existence something that did not exist before—a beautiful, glassy porcelain of exquisite texture, decorated with skill and distinction.

The collector is interested only in the beauty of the pieces created; he leaves it to the accountant to assess the cost. Thus, the productions of William Billingsley, always in short supply, are still avidly sought by porcelain collectors all over the world, and the name of William Billingsley figures prominently in the history of the art.

NOTE: Most surviving pieces of Nantgawr and Swansea of the Billingsley period are not marked. Some pieces have the name *Nantgawr* impressed or printed in red over the glaze, with or without the letters *C. W.* Others, bear the name *Swansea* impressed, with or without a trident, or printed or written in red over the glaze. A very few pieces have the name *Swansea* in blue, brown, or gold.

(Continued from back cover)

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loped ornate Brass with an un-
usually shaped green onyx top.
34 1/2" in height. \$75. | |
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Glasses. (One slightly nicked)
\$14.50 set. | |
| 48. Set of 5 Sunburst Cut Glass Sher-
ry Glasses, \$20 set. | |
| 49. Set of 4 Sunburst Cut Glass Wines
\$6 each. | |
| 50. Pr. of Sunburst Cut Glass Nappies,
\$12 pr. | |
| 51. Doz. Cut Glass Pineapple Open
Salts, \$3 each. | |
| 52. Parts of a Limoges Dinner Set w/
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| A. 7 Cups & their Saucers \$5 each. | |
| B. 10 Butter Pats, \$1.50 each. | |
| C. 8 Deep Dessert Plates \$16 set. | |
| D. 8 Soup Plates \$20. | |
| E. 6 Dinner Plates, \$24. | |
| F. Attached Gravy Boat & Tray,
\$7.50. | |

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The Adirondack Trader
Stony Creek, N. Y.

1. Hepplewhite cherry bow front bureau, circa 1790. Four drawers with string inlays and wider inlay bands completely around top and base. Scrolled base, curved French feet. Nice small size, 38½" wide and 37" hl. Brasses are fine very early replacements \$375.00.
2. Chippendale cherry side chair, per. 1780. Square legs beaded and chamfered, stretchers, upholstered seat. Yoke back 21" across and finely pierced splat. \$65.
3. Very early Queen Anne side chair, heavy turned front stretcher, well curved back and vasiform splat, good rush seat and perfect Spanish feet, fine cond., old varnish finish maple. \$35.
4. Small mah. tilt top candlestand. Dish top with clover shape, turned column and tripod legs, per. 1800. 25" hl. and 18½" across top which need minor repairs to edge and piece needs refinishing. \$27.50.
5. Mah. dressing mirror per. 1810. Base 27" wide 6" hl. on ball feet. 3 dove-tailed drawers. Mirror 18" by 29½" high between two columns. \$35.
6. Three drawer drop leaf inlaid mah. stand. Drawers and top serpentine, opens 29½" by 17". Turned and carved pedestal with base supported by four carved feet per. 1820. Old finish cleaned off needs minor veneer repairs. \$55.
7. Fine Am. 8½" saucer base pewter lamp. No burner or shade. One tiny hole, \$7.
8. London plate, shows wear but good, 12½" plate, good cond., owner's name G. L. Leybold, 1818. \$7.50; 8¾" ornate pewter plate, early French, serpentine molded rim large dragon, crown and trefoils in relief, \$10. History available on all above items.
9. Hepplewhite inlaid card table, circa 1790, solid mah. with fancy figured veneered skirt profusely inlaid. Serpentine front and top with inlaid edges. Four tapered square legs inlaid with stringing and cross bands, one leg swings back for open top, 35" wide, 29½" hl., 34" deep, wide open. Good sound orig. cond. \$125.00. Photos 25c each.
10. Three good old powder horns, 5", 8", 11½", all for \$10.50.
11. Large fine brass 9½" powder flask, fine hunting scene, good, \$12; very nice 12" powder horn, carved base, \$8.
12. Old 3 leg milking stool, fine one with 2¾" thick seat, old finish, \$4; another 4 leg, crude, \$1.25. Wooden carriage jack, \$3.50; real early carved out grease bucket for Conestoga wagon, 10" hl., wrought iron ball and chain, \$8; two early wood bootjacks, \$1.50 for both; old carved mech. wood monkey on pole, orig. paint, \$3.50; Charlie Chaplin pull toy with bells, \$1.50; real early hand-saw, applewood handle, blade rusty, \$2; ice saw, new condition, 6 ft. long, with tongs, \$4.

All items guaranteed satisfactory. Transportation extra, stamp for reply.

BOOKS & PAPERS

Please allow 25c each book for postage & packing. Framed Civil War order to Gen. Cox to move division of troops, written and signed by Gen. J. M. Schofield. Army of the Ohio, June 10, 1864, \$10; Currier & Ives colored print, girl and dog "Emma," \$3.50; C.&I. unused colored family register, old frame, no glass, \$3.50; Civil War letters, \$3.50 each.

BOOKS: Large Bible, full leather, 1855. Smith family records, \$4; Abraham Lincoln, Raymond 1865 illus. 800 pg., full leather hinge repaired, \$2.50; The Spy of the Rebellion, A. Pinkerton, 1883, 680 pg., a little loose, \$3; Lives of Robt. Fulton, Joe Warren, Hudson & Marquette, Jared Sparks, 1840, 360 pg., index fine half leather small vol., \$2.75; Life of Fremont, Smucker, 1856, illus. 400 pg., \$2.50; Five large maps of the Adirondack Lands, 1892, with tie in cover fine, shows all lot divisions, \$3; Moore's Works, poems, leather, 1855, illus. 775 pg., worn, \$1; another later fine de luxe gold ed., \$1.50; Ladies Wreath, 1848, fine hand colored flower prints, \$3.50; Life & Voy. of Columbus, 1828, 1st edition, Vol. II and III only, Wash. Irving, \$2.50; Art Journal, 1875, large quarto, hundreds of woodcuts and engravings, 380 pg., \$2; 2-vol. set Picturesque America, 1100 pg., 10"x13", W. C. Bryant, 1872, great many full size views of cities and scenery, \$8; 3 Yrs. in 6th Corps, 77th N.Y., vol. 1866, illus., \$2; Science and a Future Life, Hyslop, 1905, 370 pg., index, \$2.50; Reality of Psychic Phenomena, Crawford, 245 pg., 1916, \$2.50; The Law of Psychic Phenomena, Hudson, 1905, hypnotism, spiritism, 400 pg., \$2.50.

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Rose in Snow water pitcher, bulbous 15.50
6 am. fld. Queen's sauce dishes, ea. 4.00
101½" blue Grant plate, Give us This Day 9.50
23" GWTW lamp, half shade, PANESIES, elect. 35.00
4" pk. satin gl. gas shade, en., florals 22.50
auc

PARKE-BERNET 1958-59
SALES BRING ALL-TIME
RECORD HIGH OF
\$10,208,879

Seventy-three auction sales of art and literary property held by the Parke-Bernet Galleries, Inc. (New York) from September 1958 to June 1959 reached an all-time record high of \$10,208,879, exceeding last season's record total by almost three million dollars. Exhibitions and sales drew an attendance of about 200,000 people and the season was marked by a larger proportion of bidders from Europe and Latin America than in any previous season in the history of the company. Analyzing the season's record, Leslie A. Hyam, president of the Galleries, stated:

"For the extraordinary total of the season, almost double that of the peaks of 1928 and '29, the overwhelming demand for modern paintings and French eighteenth century art was, of course, largely responsible. What is especially interesting, however, is that the values of the great individual collections sold today, housed for the most part in apartments, are,

even after making allowances for the changed value of the dollar, in most cases considerably higher than those which came to public sale in the 20's from the vastly larger houses and almost tax-free wealth of that time. A conspicuous note of the past season in our Salesroom, particularly evident at the Foy sale, is that although the market for important art property is international and collectors will gravitate wherever such material is offered, it was American bidders who were most often successful in carrying off the big prizes."

(Continued on next page)

12th Annual
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SEPT. 22, 23, 24

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Top Sales and Highest Prices

Paintings, especially those by French and other artists of the late XIX and XX century, continued this season to command outstanding prices. Seventeen modern paintings in the Foy collection sold for \$1,166,400, bringing the total for that sale, which was offered in two parts and also included fine French XVIII century furniture, paintings, and objects of art, to \$2,625,880, considerably exceeding the historic Lury and Rovinsky sales in 1957 and 1956, respectively, and becoming the American record of an art collection sold at auction.

Other notable totals resulted from the sale of Impressionist and post-Impressionist paintings from the collection of Arnold Kirkeby, \$1,548,500; important modern paintings, drawings and sculptures collected by Ian Woodner and others, \$519,695; the celebrated Americana collection of the late Arthur J. Sussel, offered in three parts, \$478,200; French modern paintings, drawings and sculptures from the collections of Ralph M. Coe and others, \$447,575; diamond and other precious-stone jewelry, all from private owners, \$345,195; XVIII century French furniture and works of art collected by the late Baron Cassel van Doorn, \$296,905; and French XVIII century furniture, paintings, porcelain, silver and other objects of art from the collection of Felix Kramarsky, \$272,235.

Highest prices paid for individual items during the past season were for modern paintings and included three major world records: \$255,000 for Renoir's "Les Filles de Durand-Ruel;" and \$180,000 each for Degas' "Danseuse sur la Scène," and for "Femme Rousse dans un Jardin" by Toulouse-Lautrec. Other leading prices were \$152,000 for Picasso's "Mother and Child;" \$140,000 for Renoir's "Lady with Parasol in a Garden;" \$125,000 for Cézanne's "Garçon Couché;" \$105,000 for Renoir's "Jardin à Sorrente," and \$74,000 for "Parc de l'Hôpital à Saint Remi" by Van Gogh.

Furniture and Objects of Art

More than four and a half million dollars of the season's total resulted from sales of furniture and decorations, rugs and objects of art, which provide the major portion of Parke-Bernet's sales. In the field of furniture, it was again French examples of the XVIII century, with Americana second, which led in appeal.

Among outstanding prices realized for elegant cabinetwork and appointments of French origin were:

- A Louis XV Sevres bleu turquoise and gold dessert service painted with birds and monograms, circa 1770-72... \$60,000
- Two Louis XVI decorated black and gold lacquer tables by Martin Carlin (M.E. 1766) respectively 25,500, 19,500
- A Louis XIV Savonnerie carpet, circa 1640-45 30,000
- A pair of Louis XV kingwood and tulipwood marquetry commodes by Louis Perdieux (M.E. 1742) 28,000
- A pair of Louis XVI ebony consoles by Jacques Dubois (M.E. 1742) 27,000

- A Louis XV tulipwood marquetry triangular table a jeu 26,000
- A Persian gold, silver and embroidery carpet made for the French market 26,000
- A Louis XV-XVI inlaid acajou and tulipwood oval occasional table by Martin Carlin (M.E. 1766) 24,000
- A pair of Louis XV richly carved and gilded fauteuils in rose striped silk 18,000
- An Empire cut crystal and bronze dore table de toilette of the Empress Josephine, circa 1805 15,500
- A marble bust by Houdon, "Portrait of a Child" 15,000
- A Louis XVI ebony and black and gold lacquer marble-top table de milieu by Adam Weisweiler (M.E. 1778) 13,000
- Two pairs of Louis XVI wrought bronze dore three-light sconces by Pierre Gouthiere 10,800
- A Louis XV decorated black and gold lacquer chinoiserie clock by Etienne Le Noir, Paris, circa 1745 10,500

An unusually distinguished and varied selection of porcelains included, in addition to the Sèvres service, two Meissen statuettes of blue jays modeled by J. J. Kaendler, circa 1740-60, which brought \$14,000; a Meissen relief-molded circular platter with cover from the 'Swan' service, modeled by Kaendler for Count Brühl, \$5,750; a set of four Bilston white enamel columnar candlesticks, c. 1770, \$5,200; and a Nymphenburg white bust of a little girl modeled by F. A. Bustelli, \$5,000.

Connoisseurs of English antiques added numerous fine specimens to their collections this past season. Leading acquisitions were: an important Chippendale kingwood and burl yew marquetry serpentine-front commode in the French taste, \$22,000; a William and Mary ten-piece silver armorial toilet service by Anthony Nelme, London, 1691, \$11,250; a pair of Chippendale finely carved pearwood and needlepoint armchairs in the French taste, reputedly by Thomas Chippendale himself, \$3,700; and a pair of Adam carved and parcel-gilded demilune consoles with delicately painted mythological decoration attributed to Cipriani and Pergolesi, \$3,700. Also offered were a three-part sale consisting entirely of valuable Georgian silver, offering many examples of the superb craftsmanship of the Bateman family, from the estate of the late Cushing Toppan, which realized \$144,295; and another of old English porcelains, Delft ware and Georgian glass and silver.

The Americana event of the season was the three-part dispersal of the well-known Arthur J. Sussel collection. An exceptional category within the sale was a group of fifty-five catalogue lots of Pennsylvania fraktur paintings, which brought the unprecedented price of \$37,585, with a quaint depiction of "General and Lady Wash-

Not gold, but only man can make
A people great and strong—
Men who for truth and honor's sake
Stand fast and suffer long.
Brave men who work
while others sleep
Who dare while others fly—
They build a nation's pillars deep
And lift them to the sky.

—Ralph Waldo Emerson

ington" drawing \$3,800, a birth and baptismal certificate \$2,900, and a family record, attributed to Gabriel Miesse \$2,700.

Other high prices for articles of native manufacture, reflecting the eagerness of collectors to acquire fine examples of the arts and crafts of America's past, were:

- An important set of three Chippendale shell-carved mahogany side chairs, with claw-and-ball feet \$11,250
- A Chippendale shell-carved walnut bonnet-top highboy 9,000
- A rare Chippendale carved mahogany and brocade armchair by Thomas Affleck, a superb example of the Marlborough style 8,000
- A Queen Anne Shell-carved mahogany armchair, attributed to William Savery 8,000

Paintings

About 1,550 paintings offered during the season produced a record total of \$4,379,367. They were sold in six evening sessions composed only of paintings and drawings, as well as in a number of afternoon sales which also included furniture and decorations. Although the greatest interest was manifested in the modern French and allied schools, interest in the work of earlier schools was adequately demonstrated by the following bids:

- "A Fleet at Anchor in a Calm" by van de Velde the Younger \$42,000
- "L'Escarpolette" by Lancret 26,000
- "La Vachère au Bord de l'Eau" by Corot 10,000
- "The Peaceable Kingdom" by Edward Hicks 8,500
- "Captain Stables" by Romney 7,250
- "River Landscape" by van Goyen 7,000

Oriental Art and Unusual Categories

The demand for Oriental art which has increased so considerably in recent years was met by Parke-Bernet with four sales, which produced a total of \$295,922, and by similar property included in several sales of mixed material. Highest individual prices were achieved by a striking set of three early famille rose on-bisquit equestrian figures of the Yung Cheng period, \$5,100; a pair of mammoth famille rose temple jars of the same period, \$5,000; an elaborately decorated brown Coromandel lacquer twelve-fold screen, also Yung Cheng, \$5,750; a decorated black Coromandel lacquer screen of the Ch'ien Lung period, \$4,500; and a gold-decorated powder blue three-piece garniture with famille verte reserves, K'ang Hsi, \$3,300.

To demonstrate the variety of other property offered at Parke-Bernet this season, there was a sale of classical antiquities and Gothic and Renaissance art; a group of pre-Columbian and Spanish colonial art; a collection of chess sets; fine antique Persian rugs and Chinese carpets; an important and sizable category of Baccarat, Clichy, St. Louis and other valuable paperweights; a one-man sale of original book illustrations in color and anti-Axis and other political cartoons by the late Arthur Szyk; an interesting selection of gold and silver ritual objects and other

Judaica; and a superb collection of Currier & Ives lithographs, with almost an entire repertory of the popular winter scenes in brilliant impressions.

Successful benefit auctions were held for Irvington House, their fifth at Parke-Bernet, and the United Jewish Appeal, who utilized the Galleries' facilities for the sixth successive year.

Jewelry

Dispersal of precious-stone jewelry, together with fine furs, realized \$658,420 during the 1958-59 season. Stellar items were an important 20-carat emerald-cut diamond ring, which brought \$90,000, a superb emerald-cut emerald ring of about 15 carats, \$34,000, and a diamond bracelet with a total diamond weight of about 35.30 carats, \$29,000.

Books, Autographs and Manuscripts

Fifteen sales of books, manuscripts and autographs, plus a sizable group of modern French illustrated art books in the Foy sale, grossed a total of \$596,190. The season was highlighted by several valuable collections of literary Americana, including historic early American books, newspapers and maps from the estate of the late Arthur J. Sussel; Dr. Don Carlos Guffey's important Hemingway collection, which produced the season's high price in this category of \$13,000 for the major portion of the original manuscript of "Death in the Afternoon," probably the most extensive and important Hemingway manuscript ever offered for public sale in this country; the collection of Dr. Frank L. Pleadwell, which contained a wealth of interesting Americana from the Revolutionary through the Civil War periods; Dr. Lester E. Bauer's extensive collection of personal records of adventurers and explorers, guide books for settlers, lives of desperados, and early western printings; and a group of American historical autographs, documents and manuscripts from the collection of a western gentleman.

Among outstanding prices achieved were: \$5,100 for one of the four known perfect copies of Thomas and Wild's "Valley of the Mississippi," a series of painted and lithographed views accompanied by historical descriptions; \$4,700 for one of the few known copies of Hastings' "The Emigrants Guide to Oregon and California;" \$4,100 for the first edition in English of Froissart's "Cronycles of England, Fraunce, Spayne, . . ." bearing the rare imprint of Richard Pynson; \$4,000 for the very scarce eighth edition of de Voragine's "The Golden Legend;" \$4,000 for a superb XIII century Bible in Latin, beautifully written, with numerous decorated and historiated illuminated letters; \$3,700 for an interesting letter of Benjamin Franklin; and \$3,600 for a copy of the original edition of Victor Collot's monumental "Journey in North America."

WORLD WIDE ANTIQUES SHOWS & SALES

KALAMAZOO, MICH.

HARRIS HOTEL — AUG. 28, 29, 30

PEORIA, ILL.

AMERICAN LEGION BUILDING — SEPT. 19, 20, 21

SOUTH BEND, IND.

INDIANA CLUB — OCT. 19, 20, 21

GRAND RAPIDS, MICH.

CIVIC AUDITORIUM — OCT. 31, NOV. 1, 2

DENVER, COLORADO

SHIRLEY SAVOY — JULY 27, 28, 29, 30

SLOUT MANAGED

P. O. Box 97, Vermontville, Mich.
Phone C.L. 9-7253

tfo

1st ANNUAL

SOUTHWESTERN

HOBBY SHOW

Co-sponsored — Dallas Times Herald

AUG. 28 - SEPT. 6, 1959

ELECTRIC BUILDING

FAIR PARK

DALLAS, TEXAS

*Dealer Space Available

*Hobby Exhibits Invited

Information: Dwight Halstead, Director
5027 Bowser Ave., Dallas 9, Texas

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BRUNSWICK ANTIQUE SHOW

AUGUST 17, 18, 19, 20, 21

Daily 1 - 10 P.M.

Town Hall, Maine St.

BRUNSWICK, ME.

Sponsored by the Brunswick Community
Hospital Auxillary

Marguerite Leander, Mgr.

5 Old Parish Rd., Darien, Conn.

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ST. LOUIS ANTIQUES SHOW

Always an Antique Show.
32 shops in two blocks with
ever-changing stocks of
antiques.

OLIVE STREET ANTIQUES &
ART DEALERS

4200 - 4400 Olive & Boyle Ave.
St. Louis, Mo.

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ANTIQUE SHOW AND SALE

V.F.W. HALL

WAUKESHA, WIS.

JULY 31, AUGUST 1, 2

E. V. Noble, Mgr. — 2165 No. 60th

Milwaukee 8, Wis.

PENN YAN, N. Y.

ANTIQUITY SHOW AND SALE

AUG. 26—10 A.M. to 10 P.M.

AUG. 27—10 A.M. to 9 P.M.

LUNCH AND DINNER
PRESBYTERIAN CHURCH

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ST. PAUL'S EPISCOPAL CHURCH

Westbrook, Conn.

THIRD ANNUAL ANTIQUE SHOW

AUGUST 3, 4, 5, 6, 7, 8, 1959

BOOTHS AVAILABLE — WRITE

FRANK SILVESTER, Mgr.

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COUNTRY ANTIQUES SHOW AND SALE

In the Neher Barns and Early House

LIBERTY CORNER, N. J.

September 4, 5, 6

FRIDAY 12:00 to 10:00 P.M.

SAT. and SUN 1:00 to 8:00 P.M.

Admission 75c, with card 50c

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ANTIQUE SHOW

11th Annual

FORT WAYNE, IND.

The Armory

SEPTEMBER 17, 18, 19, 20

Hours 12 to 10 - Adm. 60c

(Closing 6 p.m. last day)

55 Exhibitors

INDIANAPOLIS, IND.

The Murat Temple

NOVEMBER 5, 6, 7, 8

LOUISVILLE, KY.

Henry Clay Hotel

NOVEMBER 13, 14, 15

S. E. Leonardson, Mgr., Decatur, Ind.

sc



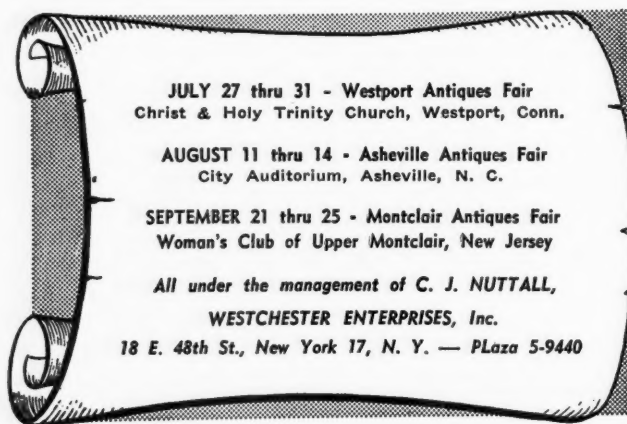
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The beautiful Cranberry Hill Estate will again be the scene of a continuous showing of the best offerings by the country's leading exhibitors. Offerings vary from week to week, plan several visits while you are at the Cape.

The largest and finest continuous antique show in New England — June 30th through September 7th.

Conveniently located
On Route 130, near Route 28, Santuit, Mass.
Admission 50c

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ONE OF OHIO'S FINEST SHOWS VANDALIA, OHIO

FIELD HOUSE - BUTLER SCHOOL
U.S. Routes 40 and 25
AUGUST 27, 28, 29, 30
DAILY 1 - 10 P.M. NNCLOSE 6 P.M. SUNDAY

Miami Valley Antiques Dealers Association, Inc., Manager

SC

Third Annual FOX VALLEY, ILL. Antiques Fair

Thursday, Friday and Saturday
SEPT. 24, 25, 26

(Closing at 6 p.m. on last day)

This is it! Chicago-land's largest buying field for collectors, dealers and decorators within the suburban area.

A 4 Star Show

- ★ ★ ★ ★
- ★ 28 Top Antique Dealers
- ★ Excellent free parking space
- ★ Delicious Food available
- ★ Toll Road & 4-lane hwy's.
- ★ All lead to the

KANE COUNTY LIVESTOCK Exhibition
Bldg., on Randall Rd., between Rt. 64 & Alt. 30.

F. H. Passeger, Mgr., Elmhurst, Ill. SC

CALIFORNIA ANTIQUES SHOWS

SAN FRANCISCO - Brooks Hall - Oct. 8-11

GLENDALE - Civic Auditorium - Nov. 18-21

RIVERSIDE - Memorial Aud. - Jan. 17-20

HOLLYWOOD - Palladium - Mar. 7-10

PASADENA - Exhibition Hall - May 3-6

SAN DIEGO - Lafayette Hotel - May 23-26

JEAN WOODRUFF

Box 869, Alhambra, Calif. aup

15th Annual ROCKFORD, ILL.

ANTIQUE & HOBBY SHOW

Sherwood Lodge, Rt. 173

ROCKFORD, ILL.

Friday, Saturday, Sunday

Sept. 11, 12, 13, 1959

Mrs. Dorothy Lawshe, Mgr. aup

PLYMOUTH, IND. ANTIQUE SHOW & SALE ARMORY

OCTOBER 2, 3, 4, 1959

35 Dealers — Adm. free

OSCAR ROHRBAUGH, Mgr.
Bringinghurst, Ind. SP

Fourth Annual ANTIQUE SHOW & SALE CONNEERSVILLE, IND. OCTOBER 2, 3, 4

Mrs. Gladys Friend, Mgr., Connersville, Ind. SP

22nd NEW HAVEN, CONN.

**ANTIQUES
SHOW**

1 P.M. to 10:30 P.M. DAILY

SEPT. 27, 28, 29, 30

NEW HAVEN

ARENAMilton Cottler, Mgr.
c/o Arena
New Haven, Conn.

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**ANTIQU
SHOWS****HOT SPRINGS,
ARKANSAS***Velda Rose Motel Skyview***August 20, 21, 22, 23**

11:00 A.M. to 10:00 P.M.

**LONG VIEW,
TEXAS***Knights of Columbus Hall***August 28, 29, 30, 31**

11:00 A.M. to 10:00 P.M.

For Space Write . . .

T. J. ALLRED

700 W. Main (Phone 1390)

Russellville, Arkansas

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ELIZABETHTOWN, PA.**ANTIQU
SHOW****AUG. 25, 26, 27**Good exhibits — Many dealers with Lancaster
County antiques, Pa. 230 — 15 minutes from
Penna. Turnpike, Interchange No. 19. Write:**H. KELLER, R.D. 3, Elizabethtown, Pa.**

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10th ANNUAL

**ANTIQU
SHOW AND SALE****Sept. 12, 13, 1959**

Hours: 1:00 to 10:00 P.M. Saturday

1:00 to 8:00 P.M. Sunday

Y.W.C.A.**KOKOMO, INDIANA**

Sigma Phi Gamma Sorority

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Hibiscus Court

"Week-Ends" Outdoor Antiques Market**"On the Green" — U. S. No. 1****WELLS, MAINE**

Near miles of sandy beaches and village

"Look for the Pink House"**Visiting Dealers Will Exhibit
Antiques for Sale!**

ADMISSION FREE

Saturdays and Sundays

JULY TO SEPTEMBER — 10:00 A.M. TO 7:00 P.M.

First "Market Day" July 4th Week-end

GWENDOLYN MALONEY, Mgr., U.S. No. 1, Wells, Maine

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**21st GREATER
HARTFORD ANTIQU
SHOW**

WEST HARTFORD ARMORY

**WEST HARTFORD,
CONNECTICUT****October 26 thru October 30**

1:00 P.M. to 10:30 P.M.

SPONSOR: Women's Guild

Saint James's Church

19 Walden St., West Hartford, Conn.

FRANK SILVESTER, Manager

SC

6th Annual

HANOVER SHOW

now at

LITTLESTOWN, PA.

Seven miles from Hanover

SEPT. 17 - 19

11 A.M. to 10 P.M.

Bankert's Restaurant - N. Queen St.

For information write:

MRS. H. BRADY

R. 1, New Oxford, Pa.

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HINSDALE, ILLINOIS**Antiques Exhibit, Show and Sale**

Outstanding Dealers

Hinsdale Community House**SEPTEMBER 10, 11, 12**

Sponsored by Community House

Mrs. D. V. Thomas, Chairman

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RUSSELLS SHOWSWINSTON-SALEM, N. C. — August 17-20 — Hotel Robert E. Lee
Air conditioned. Carolina's oldest show.CHARLOTTE, N. C. — October 20-23 — Park Center Auditorium
Big Dealer Buying Show.ATLANTA, GA. — October 26-29 — Avondale Country Club
Biggest Crowds — Eager Buying

COLUMBIA, S. C. — January 5-8 — Hotel Columbia

ATHENS, GA. — January 11-14 — Hotel Georgian

For space write The J. C. Russells, Lenoir, N. C.

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ERIE, PENNA.**September 14, 15, 16**

4th ANNUAL

**ANTIQU
SHOW AND SALE**

11 A.M. — 10 P.M.

Y. W. C. A.

130 WEST EIGHTH STREET, ERIE, PA.

Address inquiries to Antique Committee

aup

Sept. 25, 26, 27, 1959

7th Annual

**ANTIQU
SHOW AND SALE**

FREDERICK HOTEL

Huntington, W. Va.

12 Noon to 10 P.M. Friday, Saturday

12 Noon to 8 P.M. Sunday

Sponsored by Pilot Club
of Huntington

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DEALERS!

COLLECTORS!

**IMPORTANT
PENNSYLVANIA SHOWS****YORK — Sept. 7, 8, 9***(New location — bigger and better)*

Valencia Ballroom — 144 No. George St.

AMPLE PARKING — 1:00 TO 10:00 P.M.

ALLENTOWN — Sept. 28, 29, 30

Sponsored by Woman's Club — 1114 Walnut St.

1:00 TO 10:00 P.M.

LANCASTER — Oct. 5, 6, 7

National Guard Armory — 438 N. Queen St.

1:00 TO 10:00 P.M.

PAUL ETTLINE, Mgr. — R.D. 9, York, Penna.

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Y.W.C.A.
FIFTH ANNUAL ANTIQUE SHOW
JANESVILLE, WIS.
July 31, August 1, 2, 1959

Friday thru Sunday
Mrs. Stanley Judd, Chm.

aup

MUNCIE, INDIANA
8th ANNUAL ANTIQUES SHOW
October 15, 16, 17

Y.W.C.A.

310 East Charles Street

Mrs. John Lukens, Dealer Contacts

op

SAN MATEO, CALIFORNIA
THIRD ANNUAL
ANTIQUES SHOW & SALE
NOVEMBER 3, 4, and 5

12 Noon to 10 P.M.

Episcopal Church
of St. Matthew

Baldwin and El Camino Real

op

ANTIQUE SHOWS

DULUTH, MINN.

HOTEL DULUTH

AUG. 11, 12, 13

SIOUX CITY, IOWA

AUDITORIUM

SEPT. 17, 18, 19, 20

DAVENPORT, IOWA

MASONIC TEMPLE

SEPT. 25, 26, 27

Write for information to:

PEG SCANLAN

422 Brady — Davenport, Iowa

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The Women's Auxiliary of the
Lock Haven, Pennsylvania Hospital
is Sponsoring an
ANTIQUES SHOW AND SALE
in the MASONIC TEMPLE, E. Main St.
LOCK HAVEN, PA.

October 22nd—11 A.M. to 10 P.M.

October 23rd—11 A.M. to 8 P.M.

LUNCHEON and DINNER SERVED

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ANTIQUARY SHOW AND SALE
FREEPORT, ILL.

at VETERANS MEMORIAL HOME
U.S. 23—West Edge of Freeport

August 29 and 30

Sponsored by Humane Society

Lunch Area in Building

Mrs. Rene Isler, Mgr.

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ANTIQUES SHOW AND SALE
SEPT. 22, 23, 24

Windsor, Ontario, Canada

JEWISH COMMUNITY CENTRE

1641 Quellerie Ave.

22 DEALERS! — \$100,000 EXHIBIT!

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The Toledo Woman's Club

11th Annual Antiques Show and Sale

SEPTEMBER 11, 12, 13

At the more than century old Club House

ALL EXHIBITS FOR SALE

2920 Cherry Street

TOLEDO, OHIO

Miss Leonore M. Mills, Mgr.

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11th ANNUAL
ANTIQUES SHOW AND SALE
SANTA CRUZ, CALIF.

Sponsored by Y.W.C.A.

AUGUST 13 - 16

Riverside Hotel

aup

**YEAGLEY'S
ANTIQU
SHOWS****CINCINNATI, OHIO**

SEPT. 10, 11, 12, 13

MUSIC HALL

BIRMINGHAM, MICH.

The Piety Hill Chapter of the D.A.R.

SEPT. 23, 24, 25, 26

COMMUNITY HOUSE

SILVER SPRING, MD.

OCT. 19, 20, 21, 22

THE ARMORY

SAM YEAGLEY, Mgr.**Anncville, Pennsylvania**

oc

**ANTIQUARY & COLLECTOR
SHOW & SALE****CHAMPAIGN, ILL.**

SEPT. 6-7 — Moose Hall

124 W. White St.

1 P.M. to 10 P.M. Mon. Noon to 10 P.M.

LAFAYETTE, IND.

OCT. 31, NOV. 2 - Duncan Hall

Noon to 10 P.M. Mon. to 6 P.M.

Spr. Community House Board

COLUMBIA, MO.

NOV. 6-8 — Daniel Boone Hotel

Noon to 10 P.M. Sun. to 6 P.M.

Spr. Lion's Club

Madeline Hix, Mgr., Fairmount, Ill.

nc

ANTIQUARY SHOWS

43rd S. A.

REDFORD - DETROIT

CARPENTER'S AUDITORIUM

22521 Grand River Avenue

FRI., SAT., SUN., SEP. 11, 12, 13

Hours: 12 to 10. Admission 60c

26 Exhibitors - \$250,000 Exhibit

GRAND HAVEN, MICHIGAN

Eagles Hall

AUGUST 12, 13, 14

GREAT LAKES SHOW

Detroit Masonic Temple

OCTOBER 16, 17, 18, 19

L. F. Johnson, Manager

34510 Poplar, Wayne, Michigan

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FALL SHOW DATES

OCTOBER 10, 11, 12, 13, 14, 1959

Saturday thru Wednesday

CHICAGO

ANTIQUES EXPOSITION and HOBBY FAIR

Founded by O. C. Lightner

12:00 noon
to 11:00 P.M.

Admission
50c



PARTICIPANTS

Leading dealers,
collectors, interior
decorators,
museum curators,
historians,
artists,
will again
meet in
this big
round-up—

at the **CONRAD HILTON**

Sponsored by

THE LIGHTNER PUBLISHING CORPORATION

1006 South Michigan Avenue, Chicago 5, Illinois

CHARLES MARSTON, Show Manager

News of the World's Antique Mart

Wallace Huffman, Vice President of the Howard County Historical Society, Kokomo, Ind., and a collector of old glass and automobile radiator name plates, was a visitor last month. Mr. Huffman has excavated near the old site of the Greentown, Ind., Glass Company and dug up some interesting fragments from the flourishing days of the late 1800's and the first year or two of the 1900's when this plant was in operation.

Josephine Bobb of Bobbies Hobbies, Delray Beach, Fla., was visiting old friends at the Mart during June. Mrs. Bobb formerly operated a shop in the Mart before moving to Florida.

Michigan was also represented in the visit of Nicholas Tuscan of New Buffalo.

From Australia came Keith M. Deutsher who had an enjoyable time browsing through the shops. Mr. Deutsher is a Wedgwood collector.

Mr. and Mrs. George F. Blount, of Royal Oak, Mich., longtime subscribers to HOBBIES, stopped off at the

Antique Mart and HOBBIES offices on their recent visit to Chicago. Mrs. Blount has a switch on the old question, "What shall I do with my old wedding dress?" In point of fact this collector has a great many wedding dresses and she is considering using the material for clothing dolls. The switch? The gowns are part of the stock of a recently acquired bridal shop and thus not (sentimentally) hers at all.

VISITORS

Among the out-of-town visitors who signed the guest register recently were:

ALABAMA

Mrs. W. F. Hoffman,

ARKANSAS

Robert McDonald,

CALIFORNIA

Mrs. Victor Lundy, Mr. and Mrs. Alex H. Huntington,

COLORADO

Dorothy Ferguson, Mary B. Moore, Mrs. R. R. Appel,

DELAWARE

F. P. Gay,

DISTRICT OF COLUMBIA

Mr. and Mrs. John Henry, Mrs. I. M. Parsons, Mr. Robert E. Seebold,

FLORIDA

Mrs. Russell S. Hughes, Mrs. C. M. Hook,

ILLINOIS

Mr. and Mrs. Arthur Sauer, Mr. and Mrs. Due, Mrs. W. D. Dannes, Camille Kearns, Mr. and Mrs. Chester Kirk, H. L. Meyer, Mrs. Marvin Shoup, Mr. and

Mrs. R. L. Rohner, Mrs. Carl Salmeler, Barbara Seed, Robert Roch, Jos. Threadway, Linda Altom, Phyllis Carey, Mr. and Mrs. A. Hahn, Walter Danish, Lester C. Myers, B. Forster, Shirley Bullin, Mr. and Mrs. Willis Lepper, Bruce Trull, Anne S. Mahone, Lois Lubbell, Edna Sinclair, Mrs. O. H. Peterson, Mrs. Thos. O. Menus, Blaine Gill, Mr. and Mrs. G. Messmer, F. J. Massmer, M. E. Stenson,

Harry and Zella Noel, Mrs. L. J. Goyer, Olive G. Sundall, Rose Ann Golber, Mrs. Rhea Bertrand, Mrs. Snodgrass, Ted Swake, Mr. and Mrs. H. H. Webster, Dr. and Mrs. N. E. Diehl, Nelda Kiefer,

INDIANA

Harold and Mildred Price, Mary Lou Nelson, D. Edward Price, Wallace Huffman, Mrs. K. E. Woods,

Steve Petro, Eleanor Millmans, Russell A. Quillen, Ruth Campbell, Mrs. Vernon E. Spaulding, Mrs. S. R. Thier, Mrs. Arthur Felder,

IOWA

Mrs. D. D. Staples, James S. Friedman, Elsie Hoskins, Mrs. W. H. Bartley, Mr. and Mrs. Clifton E. Keller.

KENTUCKY

Mr. and Mrs. J. M. Brewer, Mrs. H. K. Herren and Jane,

STEINBERG ANTIQUES

Union at Hampden Blvd.	Reading, Pa.
Black milk glass tobacco jar. Reg. mk. 1873, lid has few underneath no harm chips	\$10.00
Milk glass muffineer, old top	10.00
China, painted flowers muffineer	7.00
Cranberry, 12 panel, sterling top	14.00
Pt. Cupid pierced edge plates, 8 1/2"	7.50
Shimmering Star covered butter	6.00
Transportation extra.	auc

Two NEW Products to the Trade!

14 Karat Gold Enamel!

A totally new kind of gilding liquid is now available.

EASY! Ready mixed. No bother and waste as with old fashioned paints where you mix powder with liquid.

FAST! 14 Karat dries to the touch in 10 minutes.

Dries HARD overnight! No curing needed.

Versatile! You can gild anything. Wood, metal, ceramics, etc.

ECONOMICAL! 4 ounces of 14 Karat will paint a smooth board 6 inches wide and 25 feet long! One fourth pint handy WIDE MOUTH jar only \$1.95 Postpaid.

MARINE GLOSS
FURNITURE TREATMENT



MARINE GLOSS WAX GLAZING COMPOUND . . . was originally developed for Marine use, on yacht furniture and wood trim. Resists weather, brings out the grain, covers scratches, gives a slick, smooth, Dust Resistant and Waterproof finish to all your fine furniture. Makes old type oily polishes and treatments OBSOLETE. QUICK and EASY IN THE NEW SPRAY CAN. One treatment lasts for Months! We guarantee that MARINE GLOSS will give a better finish to furniture than any item on the market. Large spray can 12 oz. only

\$2.25 Prepaid
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COMPETITION CHEMICALS P.O. Box 141, Iowa Falls, Iowa

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MICHIGAN

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Roland W. Metzger, Mr. and Mrs. Rosen-
berg, Gladys M. and Geo. F. Blout,
Stan Lemanek,

MINNESOTA

Miss Duffy Thayer Rowe, Olive &
Jack Thayer,

Mr. and Mrs. R. H. Kammeyer, Mr.
and Mrs. K. W. Johnson, Mr. and Mrs.
Thos. M. Arnold,

MISSOURI

Hilda Manx, Elmer J. Brullesauer,
Mrs. Mage Davis, Jeanne Matthews,
Robert O. Petring, Thomas F. Summer,
J. Kemper, Mr. and Mrs. W. J. Men-
teer, Mrs. Rex M. Whitton,

NEBRASKA

C. Hollestelli,

NEW JERSEY

Frank Koch, Mrs. John Birkafer, Mary
Steinberg,

NEW MEXICO

Mr. and Mrs. John M. Barber,

NEW YORK

Mr. and Mrs. Omar Cornish, Mr. and
Mrs. D. Martin, Mrs. Frank Buehler,
Ellen Janat, Mrs. E. Le May, Edward
F. McCrossin, Jr., Louise J. Nash,

NORTH CAROLINA

Mrs. J. Matthews,

OHIO

Harold W. Potts, Donald Burger,
Mr. and Mrs. W. E. Bohlender, Mrs.
D. S. McPhersan, Mrs. Laurel Spencer,
Mrs. R. O. Peterson, G. Cornwall, Mrs.
Burton Nobit,

OKLAHOMA

Mr. and Mrs. D. J. Jant, Robert Elli-
son,

TOO LATE TO CLASSIFY

ANTIQUES FOR SALE

SACRIFICE English Imported Hep-
plewhite Sideboard. Contact — E.
McLaughlin, 429 E. Waterloo, Rapid Ci-
ty, So. Dakota. au1051

MARBLE SLAB Italian Rose 20x42"
nice for coffee table top Cut glass sugar
shakers. — Anna Hin, Corning, N. Y.
au1061

COINS WANTED

COINS—Gold, many others. Describe
fully, price.—Collector, Amsterdam, Mo.
ja8821

COINS FOR SALE

SELLING my collection of U. S.
foreign, and ancient coins at bargain
prices. Free list sent on request. —
W. E. Campbell, Murdock, Illinois, au1451

MART-WANTED

WANTED: Ships in glass bottles. If
you do this kind of work or have any
for sale please write. — H. DeMers, 5
Chestnut St., Salem, Mass. au1802

MART—FOR SALE

EARLY KEY CUTTING MACHINE
(no motor), \$25, 10300 blank keys, cylin-
der, trunk, etc., from an old key shop.
No reasonable offer refused. — Gear-
hart's Antique Barn, R.D. 2, Box 75,
Duncansville, Pa.

EDITH F. PROVOST

Alstead, New Hampshire

7" Biblical series plate "Joseph's First Dream,"
\$8. 8" plate, windmill scene, late Delft, \$2.50.
Blue cottonpot water pitcher, frilled top, 1 coin
slightly imperfect, \$18. Blue and white ag. Jasper
trinket box, also a little pink in corners,
slight chip on flange of cover, \$8.50. Sage green
and white Jasper plaque classical decor., \$10.
Salt glaze greenish gray 8" pitcher, marked
Ridgeway 1835 (date) \$18. Royal Bayreuth
creamers: clown, alligator, each \$10.50.
Satisfaction guaranteed.
Transportation extra. auc

PENNSYLVANIA

Mrs. Lawrence Cooney, Mrs. J. A.
Davidson, Mrs. S. G. Hendry, Virginia
G. Washburn, Dr. and Mrs. John W.
Clark, Rosalie Weinberg, Mrs. D. F.
Stock,

Claire S. Tozer,

TENNESSEE

Mr. and Mrs. V. F. Clary,

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H. M. Alexander, Mr. and Mrs. M. W.
Jordan, Mrs. M. Doak,

VIRGINIA

Mr. and Mrs. Arthur Coe,

WASHINGTON

Mrs. A. R. Wright,

WISCONSIN

Mrs. Walter Meurath, Floyd L. Eas-
terman, Jr., Mr. and Mrs. George Matta-
kat, Mrs. Otto F. Huettner,

CANADA

Bill Quigley.

GLASS & CHINA WANTED

TEXIAN CAMPAIGNE Staffordshire
china in any color and other early Texas
items.—Mrs. Elizabeth Moore, 2247 Chil-
ton Rd., Houston 19, Texas. jly124431

OCCUPATIONAL, Shaving mugs and
U. S. Coin glass.—Mr. Carl W. Roof, 8163
Seville Ave., South Gate, Calif. n6445

FLOW BLUE Touraine and Roxbury
patterns. White Ransom Haviland, Mint
only. — Elizabeth Stomberger, Clayton,
Ohio. s3042

WANTED: U. S. Coin Glass; pottery
in "Cleopatra," "California" and "Seeing
Eye" Gaudy Welsh patterns. Quote price,
proof only.—The Rocking Chair, R.D. 2,
Parkesburg, Pa. ja128271

WANTED by advanced Collector:
Complete Miniature Lamps in Art Glass,
— Mary Gregory Cameo and Amberina
preferred. Must be original — Celine
Carrey, 410 N. Monterey St., Gilroy,
Calif. o3234

WANTED: State glasses (peanut but-
ter) Ohio, Pennsylvania, Missouri, Rhode
Island. Write first to—Box 222, Kendall,
Florida. au1631

EARLY AMERICAN BREAD PLATES.
Please describe and price before sending.
—King V. Hostick, 55 East Washington
St., Chicago 2, Ill. d6046

Wanted: Occupational shaving
mugs. Describe condition, picture on
mug.—Edward Turek, P.O. Box 42,
Manitowoc, Wisconsin. ap122361

Minton tiles wanted, with pictures
of animals. Tan background. 6x6".
—Rebecca B. Humphrey, Hawksglen
Road, Greensburg, Pa. s6618

Wanted: Croesus glass, colored
glass, art glass, colored glass and
painted hanging lamps, all original
G.W.W. lamps.—Box 7402, Portland
20, Oregon. o66501

Authentic Early American Pattern
and pressed glass. Ruby Thumbprint,
Red Block especially. No souvenirs.—
Leonard's Antiques, Pittsfield, Maine.
s6468

Paperweights, must be glass and
old. Price and describe in letter.—
Michael Bozek, 3547 N. Figueroa St.,
Los Angeles 65, Calif. au68001

SHAVING MUGS, vases in pairs, toys,
window transparencies.—Walter J. Hen-
ry, Adamsburg, Pa. je12698

WANTED: For collection, proof Ash-
burton, clear and colored.—S. Congdon,
Far Hills, N. J. dj12698

WANTED: 100 - Rayo - Aladdin -
Miller lamps. Must have burners, no
dents. Will pay \$2 each. Can use white,
pink, yellow or blue student shades. —
Pat Cutini, 969 Genesee St., Buffalo 11,
New York. au66501

WANTED: Sugar lids, single vine
Bellflower Sawtooth, Vaseline Wild-
flower. — Virginia Sprague, 31 Sheldon
St., Gardiner, Maine. s3652

BULL'S EYE and Spearhead; Bull's
Eye Band and Diamonds, (Millard, Plate
45 and 60) — Mrs. D. Fogelson, 1122
Lunt Ave., Chicago 26, Ill. o3863

FORGET-ME-NOT design hand paint-
ed china. — Mildred Pierce, 3615 Oneida,
Wichita 14, Kansas. o6844

BOTTLES: Early American flasks and
bottles. Colored calabash, violin and Ohio
ribbed and swirled bottles. Marked bit-
ters. Documents, pictures, and bills from
old glass factories. New England Pine-
apple oval dish. — C. B. Gardner, Box
27, New London, Conn. ap128632

WANTED TO BUY: Caramel Slag,
Holly Amber, pink slag in the inverted
feather only, Lotus. — Sallee Antiques,
508 W. King, Kokomo, Ind. n128041

MORNING GLORY GLASS in the
Morning Glory pattern (illustrated Lee's
Victorian and Sandwich Books) wanted
for own collection. Also extremely im-
portant Lacy. — John R. Stuart, Dover
Rd., So. Natick, Mass. my12091

WANTED: Creamers and milk pitch-
ers, bulbous, square mouth, inverted
thumbprint or Hobnail. Write. — Miller,
224 Evening Canyon Rd., Corona del Mar,
Calif. n128041

WEDGWOOD items of all types, want-
ed for resale. All colors, tricolored, Dice
Ware pattern, caneware, etc.—Box CH-
BS, c/o Hobbies, 1006 S. Michigan, Chi-
cago, Ill. s6058

WANTED: Red Block Mugs. Must
be in good condition. — K. E. Emerson,
2930 28th Ave., W., Seattle 99, Wash.
au1251

WANTED: U.S. Coin Glass. — Paul E.
Zeeb, Greenville, Ill. je12675

GLASS MARBLES, old blown swirl
design, over 1 1/4" dia. — R. Gilmore,
930-H Gordon, Chicago, Ill. au12698

ALL ITEMS Ruby Thumbprint and
Red Block. Also Sandwich candlesticks
clear and colored; compotes and colored
items. Also Perfume bottles. Silver
overlay in green or ruby. — J. Green-
dyke, Jr., Box 152, Pittsford, N. Y. s3825

WANTED: Old, small glass trinket or
patch boxes, hinged only. Reasonable. —
Mrs. Wm. Durrant, St. Helena, Oregon.
au1631

WANTED: Pink Bisque Pig Articles,
Wedgwood glazed blue and white month
of the year tiles. — Mrs. Gertrude Filler,
4614 Northfield Rd., Cincinnati 42, Ohio.
o3483

WATER PITCHERS, milk and cream-
ers in early flint glass, proof only. Cable,
Comet, Diamond Thumbprint, Flat Dia-
mond and Panel, Fine Ribbed, Frosted
Roman Key, Horn of Plenty, Inverted
Fern, Magnet and Grape, Sandwich
Buckle, Sandwich Star, Waffle and
Thumbprint, Washington, and others;
also Hound handled pitchers, Lacy Sand-
wich glass, rare Milk glass, early blown
glass, rare pattern glass and marked
American pewter. Write R. Baker,
R.F.D. 1, Ashland, N. H. s30211

WANTED: Syria Shrine glasses of any
year. — W. B. Uring, LaBelle Theatre,
So. Charleston, W. Va. au1021

TOBY JUGS of historical characters—
Walter A. Holloway, 308 West Ontario,
Chicago, Ill. au3802

CHINA & LALIQUE WANTED. Very
anxious to locate extra pieces of Royal
Worcester china, Orlando pattern. Pos-
sible someone has a broken set they
would like to dispose of. Also Lalique
water goblet, Dewdrop pattern. — Mrs.
L. S. Adams, 3320 Del Monte Drive,
Houston 19, Texas. o40801

WANTED: Custard glass creamer in
Intaglio pattern with blue trim instead
of green. Decoration must be excellent.
(Same as Belknap "Golden Daisy &
Rose"). Also please price & describe
any pieces of Custard in "Argonaut
Shell" with good gold. — I. W. Sachs,
430 So. Burnside Ave., Apt. 3J, Los
Angeles 36, Calif. au1614

(Continued on next page)

Picture Frames, China only any size or shape. Also, silver soap boxes. — Mrs. Nathan Cisarky, 508 East Minnehaha Parkway, Minneapolis 10, Minn. au3825

RAM'S HEAD handled bowls in any color (per Belknap). Proof only. Colored flint glass, American tortoise-shell glass, Sandwich Buckle bowls in color, and Lacy Sandwich miniatures. Write R. Baker, R.F.D. 1, Ashland, N. H. s3065

WANTED: Apothecary jars and bottles with glass labels and original glass stoppers. Give particulars. — Halden Birt, 5750 E. Holmes, Tucson, Ariz. s3863

WANTED BY DEALER: Blue Willow Oak pattern glass. Pieces must be old and perfect. — Olive R. Wagner, 507 West Main St., Hummelstown, Pa. au3863

WANTED: Coin glass, art glass, rare pieces in caramel glass and animal covered dishes. — Pony Express Antiques, Box 171, La Mirada, Calif. s3633

WANTED: Hobnail cruets. Cranberry to clear, vaseline to cranberry, any pink. Price anything in reason. — W. G. Shannon, 2037 N. Mich., Saginaw, Mich. au4825

WANTED: Conolial pattern blue and white, Hanley, England, J.C. Meakin. Proof only. — Evangeline Hughes, Hillsboro, Ore., P.O. Box 319. s3023

OLD 14" colored shade hanging lamps, hobnail, etc., or colored 14" shades, colored pickle castors. — Yankee Trader Antiques, Carson City, Nev. s3633

LACY SANDWICH: 12" bowl, compotes, covered pieces, creamers and colored items; also opalescent Sandwich Loop. Write R. Baker, R.F.D. 1, Ashland, N. H. s3863

ROGERS GROUPS in Parian or bronze, no plaster. Write R. Baker, R.F.D. 1, Ashland, N. H. s3652

Glass & China For Sale

Free Dealer's Lists: Antique glass and china. — Ewan Antiques, Wildwood, New Jersey. au122511

MANY PATTERNS old glass, clear, colored and Milk Books. Attractive list. No reproductions. Old English & French china. — E. Skilton, Downingtown, Pa. s6407

Dealers: Wholesale lists on request, china, glass, primitives, etc. Satisfaction guaranteed. — Aye's Antiques, 2032 Colfax St., Blair, Nebr. n128271

FISH BOTTLE, 6" old amber glass, \$3; Cleopatra shape handle bottle cap opener, bronzed, 1933, \$1. — R. Gilmore, 930-H Gordon, Chicago, Ill. au124431

Liquidating Estate. 450 piece salt dish collection: 99 master salts; 55 cut glass, 52 colored, some Sandwich; Amberina, Vaseline. Owner's inventory and history furnished with sale. \$350. — Donald Burcham, Oakesdale, Wash. s3447

FOR SALE: Antique glass dome 19" high, 12" diam., complete with base. Guaranteed perfect, beautiful and old. Price \$45. — Kate Woodmansee, 1246 Vinton Ave., Memphis 4, Tenn. s3454

MILK GLASS SHOP, 5428 W. 19th, Topeka, Kans. New summer M.G. list now available. Just bought large collection. Stamp please. Mail order only. s3863

We have moved from Westlake, Ohio, to a new location in the country. Look for my advertisement in the next issue. I wish to thank all my customers for their letters. Florence Dodson. — New address: Chatham Antiques, Box 243, Route 5, Medina, Ohio. au1234

OLD CHINA REGISTRY. Harriet Young, 2577 W. Montrose, Chicago 13, Ill. Specializing in Haviland. Send Schleiger number or sample saucer. Registration fee: 25c. au3863

HANDS, HANDS, hundreds of hands. Some extremely rare, all beautiful, and many out of this world. The harvest of 20 years of avid, selective collecting. Parian vases big and small, exquisite trinket boxes, jewel casks, etc. Glass: clear, colored frosted opaque, cased, also some art glass; vases, compotes, bottles, casters and many others. Meerschmied pipes with hands, some real beauties. Staffordshire, Majolica Belleek and other ceramic, many rarities; some interesting oddities. Gold, silver, brass, bronze, iron, wood, ivory, marble; everything from paper clips to hitching posts. If it's a hand, I've probably got it. No reproductions. Stamp for descriptive lists of each type or state special wants. Specially priced. — Helen M. Miller, 823 W. First St., Sumner, Iowa. s36391

Old Glass my specialty. No reproductions, mail order only. Write wants. — B. E. Neves, Antiques, 6804 Sampson Lane, Cincinnati 36, Ohio. d6501

PR LITHOPHANE plaques 5x4 1/4" \$10 ea. Green and clear Waterford compotes teardrop stems 8 1/4 x 4 1/4" \$35. Oval ivory ornately framed lady long curls blue eyes, mole in cheek \$28.50. Oval pair framed porcelains 2 3/4 x 2 1/4" surrounded by rhinestones, one stone missing on each, subjects cupid kissing dark haired lady, other beautiful woman \$17.50 ea. Porcelain brooch gold frame, colorful cupid, 2 1/4 x 2 1/4" \$17.50. Garnet brooch, 8-point star covered with stones \$13.50. Send for antique jewelry list. — Etzel's Antiques, 720 Green, Topeka, Kans. au1046

PITTSBURGH Tree of Life tumbler, \$6. Festoon bowls, 9" round, \$6; 7" oblong \$4.50. 4" blown dated hand lamp \$4.50. 9" Roman Key lamp \$5.50, no chimneys either. Cake plates: Anthemion curled edge \$5, flower with Scroll \$5.75. Chain with Star \$6, China Old Paris footed \$8.50. Vaseline: Beaded Maltese Cross oval relish \$6.50, D&B Cross Bar oblong relish \$6, rare Cupid and Venus cake plate \$13.50, panelled Agave sugar no lid opalescent edge \$4, small footed Dolphin compote opalescent edged \$10. Rolland Marsellus Historical blue 10" rolled edge plates: Yale University, Norristown, Longfellow Home, \$4.50 each. Staffordshire square covered vegetable dish Vanity pattern \$9. Milk Glass: Syrup silver top applied handle \$9. Schoolhouse bank old paint \$9.50, toy trumpet candy container original tin bottom \$5. Lovely pair hexagonal block pint decanters cut faceted stoppers \$12.50. Block and Fan sugar shaker old top \$4. Transportation extra, stamp please. — Betty Gorman Kaye, 158 Maple Ave., Metuchen, N. J. au14621

TWO VERY NICE caster sets resilvered; R.S. Prussia, red mark, milk pitcher, lovely \$13. 8" bowl red roses \$10; Cranberry butter dish \$20; Pair large bulbous satin vases, one blue, one pink \$78 pair; cut glass heavy ice tub, lovely, \$24. Three beautiful wall plates 10", colonial man and woman on each plate beautiful background \$15 each. Eight tiny cut glass stemmed liqueur glasses \$34 set. Satin, cranberry and cut glass baskets. Lists. Transportation additional. — Matzke's Antiques, Roundup, Mont. au1006

GUARANTEED OLD milk glass: Blue covered hen, white head, \$13.50; Pintall duck, split-rib base \$14; Spring Meets Winter plate, \$5; Contrary Mule plate, \$5; Yellow chicken egg, \$3.75. — Simmons, 537 No. Weller, Ottumwa, Iowa. au1272

CUP AND SAUCER SHOP Antique Shop, Route 5 (899 S. Maguire), Warrensburg, Mo. Matching old Haviland is my specialty. Many cups and saucers in stock. Send sample or use Schleiger No. d66501

DEALERS: Lists on request. Antiques, china, cut glass, art glass, miscellaneous. — Remley's Antiques, Lane Place, Crawfordsville, Ind. d6445

SEND 25c for beautifully printed American pressed glass catalog. Future catalogs free to purchasers. — George Abraham - Gilbert May, Granville, Mass. f120812

IRONSTONE CHINA. Listing largest collection in the United States. Stamp. Meisen-Helter, 323 Roosevelt, York, Pa. s6215

COLLECT BITTERS BOTTLES. Much cheaper and easier to find than historical flasks. Buy or sell either. List 25c — The Empty Bottle, Box 27, New London, Conn. ap124661

NEW PAPER NAPKINS, antique designs, doll, blue Milk Glass, Tea Leaf, gun, calendar plate, 5 dozen \$1.75 ppd. — Alice M. Bohn, Rt. 2, Napoleon, Ohio. au120061

OLD GLASS: Goblets, saucers, plates, flints, many hard to find patterns. Stamp for list. Trans. extra. — Williamson's, 1528 N. Elwood, Tulsa, Okla. au3253

Trinket boxes - Staffordshire. Large interesting collection. Fully descriptive list, 25c. — Verne House, U.S. Route 9, Croton-on-Hudson, New York. au3825

CORONET Limoges Game Plate, Occupational mug, butcher: GWTW Lamp, Limoge picture frame. Wedgwood (only) black basalt vase. Prominent Fischer Jardineirre. Enameled pale pink to burnt orange satin glass vase. French cameo vase, Edward VII coronation teapot. Many other wares. Write specific wants. — Renee Gundesheimer, 708 Fordham Road, Cynwyd, Pa. au1253

3 - 5" MILK GLASS PLATES, knob edge, old, \$2.50 ea. Amber Daisy & Button slipper with cat, old, \$4. Hand-painted match-box, 4x2 1/4". French china, painted 1896 \$2.50. Several pieces of Lowestoft slight cracks, reasonably priced. Soft paste, early, write. Postage extra. — Winifred Ward, 10 Hawthorne Ave., Troy, N.Y. au1004

PLATED & sterling souvenir spoons 75c up. List sent. — Corner Shop Antiques, Brewster, Mass. au1211

PINK & EGG SHELL satin glass lamp, blue birds, dainty flowers, half shade all original, dated, electrified top and bottom, lovely, \$50. Dresden compote, 15" high, raised cupids and flowers, pierced top, bolted small chip one finger not noticeable, beautiful, list price \$200 - \$135. Purple Slag compote ruffled top 5" high 4 1/4" across \$15. Plus postage. Guaranteed old, no reproductions. — Mary Bartlett, Rt. 1, Chardon, Ohio. au1065

FOR SALE: Emerald green Shell and Jewel caketand, clear Shell and Jewel compote, caketand, water pitcher or orange Carnival glass, old automobile books. Large Flute wines, Horn of Plenty decanter. Not a dealer. Write: P.O. Box 77, North Postal Annex, Boston 14, Mass. au1633

CLASSIFIED AD RATES

8c per word; three months for the price of 2; twelve months for the price of 8. (Except for change in address, no changes permitted on the low three and twelve months rate.)

"CHAFFERS Marks on Pottery and Porcelain," (5000 clear marks!), \$17.50; "English Glass," Thorpe, \$4; "Ceramics for the Collector," Savage, \$2.98; "Stiegel Glass," Hunter, \$10. Free catalog antiques books. — Ruddell's, Box 461-H, Washington 4, D. C. au3825

WE WILL SELL our collection of cut glass and black Milk glass. This is a fine collection, and will be on display at Old Settlers & Threshers Association, McMillan Park, Mt. Pleasant, Iowa, Sept. 9, 10, 11, 12, 1959. — Mr. and Mrs. E. R. Dallner, R. 1, Fairfield, Ia. s3487

FOR SALE: Genuine 15 pc. Satsuma Tea Set. Purchased by and in family for over 65 years. Write for details. — Mrs. Ruth Brown, 326 S. Hamilton, Neosho, Missouri 03614

DRESDEN candelabra, 19" high, perfect, with cupids only \$200 for the pair. Send check—Dundon Antiques, Rt. 49, Lansingburgh, N. Y. 03023

8 GUTTA PERCHA Daguerrotypes \$30. 8 perfect, Cranberry & Clear Finecut, stemmed wines, Star base, 5 1/4" tall, bell-tone, \$50. 2 - 8" Loop Celeries (Pedestal) \$12. Loop Goblet \$5. 9" Loop footed bowl \$12. 2 Athens ironstone cup plates (greyish-mauve color) \$10. Double-Block creamer \$5. Double-Block pedestal fruit bowl \$12. Mahogany field desk, perfect, 18 1/2 x 9 1/2", by 9 1/2" high, secret drawer, \$35. Transportation extra. — Mrs. Grace K. Eagles, Grist Mill Road, R.D. 1, Box 99, Dover, New Jersey. au1426

OLD GLASS & CHINA. General line of fine antiques. Write wants. Correspondence answered promptly. Stamp please. — Georgianna Shop, 511 State St., Adrian, Mich. au1481

FOR SALE: Milk glass a specialty. Milk glass green covered butter dish. Blue Scroll & Eye nappie. Blue 8" arch plate. 10" lattice edge apple blossom plate. 8 1/2" lattice edge dish. Large collection. Write wants. — Mae Curtis, 1051 Mich. Ave., Adrian, Mich. au1213

CASTER SETS - silver frame all old matched bottles, 5 bottles good \$16; Unusual \$20; 6 bottles good \$19; unusual \$23; extra \$28; with bell \$33. Include \$1 for packing and shipping. — Charles H. Purnhagen, 2030 Philadelphia Drive, Dayton 6, Ohio. 03046

PATTERN GLASS, china, Ironstone, lamps. Collectors write wants - spooner, goblet lists for stamp. Dealers - wholesale list for stamp. — Hills' Antiques, Harrington, Delaware. 03253

TRINER SCALES, 2 stamp drawers, 2 carved Swirl glass ink wells, 1904, unusual \$20. Paneled D&B Star shaped, Berry bowl \$10; Sauces \$2.50 each. Blue Ivanhoe 10" Plate \$12. Sq. Wildflower Plates, Amber, green \$12.50 each. R.B. Tomato on tray \$10. Milk glass Lacy Heart Plate \$10. Deep Pink Overlayed Lamp Base, brass tank, legs, \$25. — Brown's Antiques, 44 Main, Addison, N.Y. au1694

BRIDE'S BASKET, blue Opalescent dish, holder needs resilvering \$27.50; Dewdrop 9 1/4" cakestand \$8.00; round Paneled Wheat 6" sauce \$3.00; Frosted Circle 4" sauce \$3.50; Plume 8" bowl, collared base \$7.50; Plutee pitcher and 6 tumblers \$11.00; Goblets: Clear Stork \$7.00; Chain w/ Star \$3.00; Milton \$3.00. 10% discount to Dealers. Write wants. Trans. extra—Emily S. Troutman, 325 N. 6th St., Reading, Pa. au1215

Please mention **HOBBIES** when replying to advertisements

SEEING EYE Gaudy Welsh cup and saucer; Lowestoft cups and saucers; Pr. Sandwich opal tumblers; blue opaque slipper; Milk Atterbury swan, open neck, raised wings, lace base. Cut Glass: 20 covered sugars. No reproductions! Thousands of other items in old Pattern glass, china, pewter, brass, etc. Write specific wants.—Thelma Milde, 709 Montgomery Ave., Narberth, Pa. au1844

WHEELING PEACHBLOW, shiny. Morgan vase, no holder. Finest coloring, write. Signed Quezal 4 1/4" diam. bowl, gold, green, purple, irid. \$16.00. 16 1/2" high signed Galle vase, brown-tan tones, carved long floral sprays \$75.00. Pomona 7 1/2" high vase, fluted top, plain \$22.50. 1850 German Pewter coffee pot, engraved flowers, cane wrapped handle \$27.50, other pieces, write. Clear footed saucers: 2-5" Actress ea. \$4.75; 2-4" Teasel ea. \$3.00; 3 Atlas ea. \$2.75; Star in Honeycomb \$1.75. Wildflower water pitcher \$11.00. 4 New England Pineapple Flint goblets ea. \$9.50. Transportation extra.—The Victorian Shoppe, 4025 Troost Ave., Kansas City, Mo. au1297

RAYO LAMP and chimney, \$6.50. Pine coffee mill, \$6. Beaded Dewdrop footed relish, \$5. Ivy-in-the-Snow sauce, \$4. Satin glass, blue cut velvet vase, \$75. Florida Palm wine, \$35.00. 2 Virginia wines, \$2.25 each. Brass Bible cover, glass lined, \$50. Copper Chinese hand warmer, \$30. Brown satin glass tumbler, HP, \$8. Frosted Lion open sugar, \$14. Clear D&B shoe match holder, \$7.50. Sawtooth, large salt \$6.50. Thistleblow wine, \$3.25. 4 New Jersey wines, no gold, \$2.50 each. Clear, Portland covered butter, \$10. 2 Amber Hohnail Lee No. 32 finger bowls, \$7.50 each. Prices PPD. Write your wants. — Moore's Antiques, 619 Comal Ave., New Braunfels, Texas. au1808

1000 FACES 3-p. tea set \$10. Large amber vase 12" hi. 6" top, slight touch rings like bell, \$10. Believe Flint Maiden Blush creamer & sugar, \$8. Accordion hat rack, 10 par. pegs, \$7. 8-drawer spice cabinet, nice cov., \$10. Milk glass compote, basketweave lattice edge, 10" top, 6" hi., \$14.50. Beetle Boot Jack, \$3. Small Manhattan creamer, \$3. Vaseline toothpick, em. flowers, \$3. Darling sewing machine over 100 years old, collectors item, A-1 con., \$25. Crating and postage extra. — Helen McVey, 4464 Shaw, St. Louis 10, Mo. au1447

ROSE MEDALLION jardiniere, approx. 9 1/2 x 9", \$40. Large candy container gun with cap, \$4. Pr. Union Glass paper-weight candlesticks, handled with amethyst flowers, 4 bubbles, white background, \$20. Matching paperweight, 5 bubbles, \$7.50. Warman's 5th Antiques, p. 252. Large St. Bernard with pack still bank, \$6. Black Beauty (horse) \$6. Purple Taffeta glass covered compote, 7x10", N. mark grape, \$18. Union Glass vaseline Daisy & Button Bowtie slipper, \$4.50. Union Glass sapphire blue bird with berry salt, \$2.50. Donkey with saddle still bank, \$6. Purple Grape Taffeta water pitcher, thumbprint base N \$15; 7 matching tumblers, \$3.50 each, N. Banquet lamp, brass, footed base, decorated with lion heads and masks, stem has full cupid holding font on shoulder, elaborate font with full-bodied cupids, roses, flowers, hearts and ribbon bows, lemon yellow cased glass ball shade with brass collar, 33 1/2" overall, wired, \$50. Royal Bayreuth footed candy dish "Sun-bonnet Babies Fishing," 5 1/2" diam., gold trim, mint, \$9.50. 12" footed boat shape orange carnival bowl, scalloped edge, Imperial Grape, \$12.50. R. S. Prussia Rd. Mk. 10 1/4" bowl with large roses centered pentagon scalloped rim with embossed buds and green leaves, outlined in gold, mint, \$15. Purple Taffeta punch bowl, 13x13", inside of bowl and standard cherries and leaves outside of bowl grapes, leaves and peaches, deeply scalloped, \$39.50. Stamp please. Postage and ins. extra. — Barbara Zoia, 121 E. Elm Ave., Wollaston, Mass. au18481

COLLECTION: Gaudy ironstone urn pattern, 10 rare Majolica c/s, Bennington including marked Toby snuff, Wheeling peachblow, fine art glass, Pomona celery bird & flower \$37.50. Buttons Flint Heart creamer, Metz No. 1, \$45. Shop open for summer. Write for appointment. — Dorothy Manning Payne, 1526 Oak, Niles, Mich. s3027

SEND 25c for neat listing of art glass, Mary Gregory, overlay, satin, colored, cut, and miscellaneous glass. Also antique jewelry, etc. — Joe & Elsie's Antiques, 2607 So. 13th St., Omaha, Nebr. d5059

LOTUS or KTK China beautiful teapot, and sugar bowl. Extremely rare pieces, nice design, and decorating, \$100. Send 25c for our listing or rare glass and china. — Joe & Elsie's Antiques, 2607 So. 13th St., Omaha, Nebr. au1632

CANARY Wildflower oval tray 13x11", \$12. Black glass boot with spur, Lee book \$10. Stereoscope and 35 views \$5. 10 Lacy daisy salts \$1 each. Lacy daisy relish dish \$2.50. Log cabin spooner \$6.50. 5 pieces. Paneled Thistle, vase 9" high \$6.50. Cheese dish 6 1/2" di., flat on foot, \$8.50. Cake plate on standard 9" dia. \$6.50. Compote on standard 8 1/4" dia., 6 1/4" hi., \$6.50. Dish 2 handles on sides 5 1/4" dia., 2" hi. \$4.50. 14 daisy button with narcissus footed sauce dishes, \$2.25 each. Purple grape taffeta bowl 9 1/4" dia. 2 1/4" hi., deeply fluted, \$4.50. have other pieces in purple, blue or green taffeta and orange color. Postage extra. — Frances Peterson, Hammond, Wis. au1409

RARE MEISSEN ONION pattern coffee grinder. Meissen panels on all four sides, write. Photo available, 25c. — Young's Antiques, Box 441, Lexington, Ohio. aux

GOBLETS: Egg In Sand, \$4. Valencia Waffle, \$5. 3 Rosette & Palms, \$3.75 ea. Open Compotes: Plume, \$7. Block & Fan, \$7. Cathedral, \$7. Jewel with Dewdrop water Pitcher, \$6. King's Crown Wines, \$2, same tooth pick, \$3. 2 Thistle tumblers, \$2.75 ea. Pleat & Panel Cake Stand and Bread Tray \$7 ea., Same, Goblet, \$3.75. A.B.C. Glass Plate, \$3. Royal Bayreuth Covered Sugar, \$3, same in 4 Ash Trays, \$3 each. Signed A. Koch Plate, Grapes \$5. Large Villeroi Boch hanging Plaque, BPO Elks, purple & white, \$12.50. Write wants. Transportation Extra. — LaDonna Hirsch, 1760 Bideawee Park, Columbus, Ohio. au1048

ACTRESS CELERY VASE: Pinafore, \$18.50, blue milk gl. 12" oval platter, waffle pattern, rare \$27.50, 4 rose medallion cups and saucers \$6 ea., Hawkes cut glass water pitcher \$24.50. Gaudy Welch tea pot, signed Tiffany, Quezal, Veryle, carved ivory trinket box, signed Sicard pottery. French clock under dome, albums of trade cards, valentines, write. — Robert J. Campbell, 409 Oak St., Apt. C-1, Columbus 15, Ohio. au1025

LAMPS WANTED

ANTIQUE miniature lamps, complete, wanted. Collector prefers colored, cased, overlay, End of Day, satin, footed, animals. — Mabel Bates, Winslow Road, Falmouth, Maine. s3363

MINIATURE lamps in colors; also ball shade in amethyst, green owl shade, aqua ball shade, yellow cased glass. — Wishing Well, 111 Green St., Augusta, Maine. s3004

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I AM SELLING my antique stock, some personal antiques and household goods in \$250 lots only. This is a chance for dealers or people starting in the antique business to obtain authentic, profit-making, salable stock. Shown by appointment only. Write on letterhead to — Pearl Reilly, Tallgate, 419 North 9th St., Plattsmouth, Nebr. au3382

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STAMPS



FIRST DAY OF ISSUE



FIRST DAY OF ISSUE

Three slogan cancellations have been authorized by the Post Office Department. One, to be used at Ukiah, Calif., from June 15 through October 1, 1959, will bear the wording "Keep the Redwood Region Green."

Another, for use at Great Falls, Mont., from June 15 through September 15, 1959, will read "Great Falls, Montana, Diamond Jubilee 1884-1959," while the third, for utilization at Wheaton, Ill., from July 1 through August 27, 1959, will have

U. S.

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the following inscription "Wheaton Centennial Celebration August 22-27."

The pictorial cancellation to be used at Titusville, Pa., on Aug. 27, 1959, when the 4-cent Petroleum Industry commemorative postage stamp is first placed on sale will feature the original Drake oil well there and the commemorative years "1859-1959."

The centennial emblem of the American Dental Association will be used for the pictorial portion of the first-day cancellation September 14, 1959, when the 4-cent Dental Health commemorative postage stamp is first placed on sale at New York, N. Y.

The late Ernst Reuter, former Mayor of Berlin, will become the fifth "Champion of Liberty" to be recognized by the United States when new 4 and 8-cent stamps are placed on sale at Washington, D. C., on September 29, 1959. Those previously honored by similar stamps were Ramon Magsaysay in 1957; Simon Bolivar and Lajos Kossuth in 1958; and Jose de San Martin in February of this year.

Both denominations will feature a medallion with a likeness of Reuter, and the wording "Ernst Reuter, Mayor of Berlin, 1947-1953" encircling the head.

"In honoring Ernst Reuter," Postmaster General Arthur E. Summerfield said, "we are remembering a man who worked for humanity, justice and personal dignity, ideals for which any true lover of freedom must live and fight. After being persecuted and imprisoned by the Nazis, he went into exile abroad. Returning to Germany immediately after World War II ended, he work-

PRECANCELS

READERS OF HOBBIES who are interested in precancels may have a free copy of our Precancel News, issued by the Gunesch Precancel House, Inc., 30 West Washington St., Chicago 2, Ill. au1042

APPROVALS

100 DIFFERENT Stamps, 10c with approvals — Smith, 508G Brooks, College Station, Texas. ja6483

ed tirelessly to establish free democracy and rebuild his city out of rubble.

A 7-cent airmail stamp commemorating the carrying of mail by the Balloon Jupiter will be released August 17, 1959, at Lafayette, Ind. It was designed by Austin (Eugene) Briggs of Ridgefield, Conn.

The new 7-cent airmail stamp will feature the balloon, with American flags flying from the ropes connecting the balloon and the basket in which John Wise and the mail were carried. Below is a cluster of people acclaiming the ascent.

This stamp, printed on the Giori press in red and blue, on white, is without border and has little background. It measures 0.84 by 1.44 inches, arranged vertically, and will be issued in sheets of 50, L-perforated.

The "Jupiter" is featured in the center, flying above a group of people. The gas inflated bag is in red, the flags, basket and crowd in blue. The denomination "7c" is in white lettering within blue vertical rectangles in the four corners with, "U.S.A." at the top, and "Air Mail" at the bottom, in blue Gothic lettering.

To the left, reading upwards, in red, is "Lafayette, Ind.," and to the right, reading down, also in red, is "1859 * 1959."

Wise was to have made his flight from Lafayette on August 16, 1859, but postponed it because of a faulty gas valve. He did make the ascent the following day, landing at Crawfordsville, Ind., about 35 miles away.



THIS PHOTOGRAPH MAY BE REPRODUCED FOR PHILATELIC, EDUCATIONAL, HISTORICAL, AND NEWSWORTHY PURPOSES, IN BLACK AND WHITE, IN ANY SIZE.

He carried 123 letters and 23 circulars, which, on landing, were forwarded to New York. Only one of the letters is known to exist today.

The mail resulted from a notice in the *Lafayette Daily Courier* of August 15, 1859, which read "All persons who wish to send letters to their friends in the East by the balloon today must deliver them to the post office previous to 12 m., as the Jupiter's mail closes at that hour. The letters must be addressed with the words 'via balloon Jupiter' added to the ordinary direction, and prepaid."

Austin Briggs, the artist, was born in Humboldt, Minn., and studied at the Wicker Art School in Detroit, and the Art Students League in New York City. He was a founder and faculty member of the Famous Artists Schools, Westport, Conn. He is also a member of the Westport Artists Group, the Society of Illustrators Club and the New York Art Directors Club.

Collectors desiring first-day cancellations of the 7-cent Balloon Jupiter commemorative air mail stamp may send addressed envelopes, together with remittance to cover the cost of the stamps to be affixed, to the Postmaster, Lafayette, Ind. A close fitting enclosure of postal card thickness should be placed in each envelope and the flap either turned in or sealed. Envelopes submitted should be of ordinary letter size and each must be properly addressed. An envelope must not be sent for return of first-day covers. The outside envelope to the Postmaster should be endorsed "First-day covers 7c Balloon Jupiter stamp." Orders for covers must not include requests for uncanceled stamps.

WANTED

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U. S.

SELDOM OFFERED. Real old undamaged U. S. stamps issues 1863-1923, 100 different \$5. 200 different same \$15. —H. Storrs, 1737 W. 95th Place, Chicago 43, Ill. s3004

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APPROVALS

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PACKAGE 25c hinges 10c to approval applicants for Foreign stamps. — Shepard, Box 1147-H, Chicago. o3422

COMMEMORATIVES

UNITED STATES Commemoratives - 1945-1959. Mint blocks, singles, canceled. Some earlier canceled. Requests. No approval sheets. — Braeburn View Antiques, Colgate, Wis. mh120821

MISCELLANEOUS

DUPLICATES exchanged Scott basis. Selective service. — Stamp Exchange Service, Box 494, West Lafayette, Ind. ja6844

SPECIAL this month: 100 different Lebanon and 100 different Egypt including airmail, commemoratives and United Arab Republic, only \$3. — Gift Shoppe, Sistersville, W. Va. au3863

MIXTURES

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AMERICANA PAGE

Dedicated to the memory of the founder of **HOBBIES Magazine**, O. C. Lightner, whose enthusiasm in spreading the cause of collecting and the cultural arts pertaining thereto, left us all a legacy of real beauty. By providing the means of bringing persons together under the mutual



O. C. LIGHTNER, Founder
of **HOBBIES Magazine**

bond of collecting, he enriched thousands of lives with the formation of new and enduring friendships.

And since by his every act he deserved the encomium of one of his friends, "a real American," we dedicate this the **AMERICANA PAGE**.

People make slums, it is not the old buildings that do it. People make inflation, it is not the politicians who do it.

There are very old dwellings in some European cities that are kept neat and in repair, and have a continuing population of quiet, restrained gentlefolk. There are some in the U. S. A.

There are in America also some rather new building developments, with grass plots well laid out, that are slums before they reach their teens. There are large groups of people, so careless and indifferent of others that they will create a slum atmosphere wherever they go.

There seems to be an assumption floating about that if you put a pig in a beautiful palace it will somehow become a noble, beautiful animal. There is the nice theory that if the taxpayers will build enough beautiful new homes for our incompetent riff-raff that they will become gentlefolk of culture and refinement. In this socialistic millenium, everybody is to be "equal" whether they spit on the sidewalk, crowd others off or use the street as a noisy sounding board for loud chatter. Too bad that Abe Lincoln had to be born in a log cabin and had none of our modern culture and refinement of public buildings.

Back in earlier Americana the remark to dispose of an irresponsible bum was "He thinks the world owes him a living." Now, in this perfect millenium it seems a majority of people in America assume that the U. S. A. owes them a living. Why should they save except in dribbles? Does not the U. S. A. owe them a living anyhow? Does it not owe them more if they are inefficient and incompetent? Why save for old age when U. S. A. owes them a living anyhow? Is not something for nothing the proper thing to expect? Who cares about dollars or what they are worth anyhow? We have been losing our sense of individual responsibility and are becoming collectivist in our habits. It is too much to expect that a sound dollar can stand up against this trend in popular thinking. The people want the things that inflation provides, even if the actual cost does come from the few surviving savers.

We note that the President's science advisory committee has been finding a lot of material in our school books that was taught as facts as long ago as forty or fifty years. They suggest a complete overhaul of our entire educational system. Can they provide text books for present day kiddies that will still be true forty years from now? How permanent are facts anyhow? Might not some modern Pilate again ask, "what is truth?"

It is time for very level headed guidance in education, lest style and fashion in theory carry us away.

When we think of these things, we again give thanks that we are concerned with antiques, and study the things of yesterday, rather than guessing the things of tomorrow.

The 4-cent Comstock centennial stamp, recently released at Virginia City, Nev., in a sense, carries with it a major change in the two thousand year history of money.

Since the days of Greece, silver had been the major money standard of the world, adequate in amount for the business to be transacted, but sufficiently limited in quantity to maintain its value. Silver had given Spain a great boost as a world power when the galleons brought it back in quantity from the new world. The British pound sterling was, of course, based on silver, as were most of the monies of the world.

The U. S. A. began its life when an increased supply of gold made bi-metallism a normal development. The California gold strike in '49 had enhanced the standing of the new country.

It was the Comstock Lode of a hundred years ago, along with other major silver finds that followed that finally broke the back of silver as the great money standard of the world.

New gold finds, plus a great new development of banking and credit, made silver unnecessary in the money of the world. Fourteen years after Comstock our Congress by "the crime of '73" quietly, and without much notice at the time, discarded

bi-metallism and discontinued free coinage of silver. Later political storms were never able to reverse this action.

Modern Germany as we have known it is just about 100 years old. It is not as old a nation as the U. S. A. One hundred years ago Bismarck was consolidating about the King of Prussia the various teutonic tribes and nations that had defied coherent combination for centuries. Bismarck was not born until the year of Waterloo, when Madison was in his second term as president, and did not do his real work until the days of Abraham Lincoln. So, in the history of Americana we read much of England, France and Spain, but little of Germany.

Generations have some and gone and looked upon the Statue of Liberty in New York harbor. Somehow the feeling has developed that this is one of the old, old landmarks of Americana. This is the way that prominent landmarks of the past tend to get mixed up with more antique phases of Americana. Wall Street is more than two hundred years older than this statue, now at the sprightly age of 75.

Of interest to collectors of antiques is the fact that our younger generation knows far more history and has much more basic interest in the past than our older people had at that age. History is the "style" today. Publishers, movie makers and television producers are all recognizing that fact. Museums are today crowded with elementary school classes.

Roger Babson, noted economist and newspaper columnist, recently included this bit of investment advice in his column:

"Put some of your earnings into a home furnished with real antiques."

Thoughts . . . Opinions . . . Suggestions

Sincerely yours, The HOBBIES Family

"Wonderful World of Oz"

MARYLAND — I have just had the opportunity to read Dick Martin's article in the May issue of HOBBIES entitled: The Wonderful World of Oz, and I cannot resist the urge to write to say I think it is most scholarly and done in quite an entertaining style. Baum and the Oz books have always been an interesting subject to me as a collector, and I am indeed glad to have such a splendid piece of writing as this piece to add to my collection. Thank you ever so much for this interesting article. —John S. Mayfield.

Cheers for Wizard & Martin

OHIO — A friend recently called my attention to Mr. Martin's article in the May number of HOBBIES. It certainly brought back my girlhood in Chicago! I well remember the "Woggle-Bug" play, which Mother and Father took me to see when I was six years old. I even remember those "Fairlylogue of Oz" movies, and how I thought Mr. Baum was a real magician as he related the story on the screen. Your story brought back many happy memories indeed. —Edna G. Goltis.

World's Champion?

NEW YORK — I now have over 7,000 photos and articles on lovely Maureen O'Hara and consider this to be my number one hobby. Did you ever have an issue which featured the collection of movie celebrities? Continue your fine work on HOBBIES, the magazine with a scoop on every page. —John Kolcun.

HOBBIES in the Garden

COLORADO — Sorry not to have sent my subscription before now, so as not to miss an issue of your wonderful magazine. Our valley is a garden of flowers, purple hills (still capped with snow), fruit trees promising a full harvest, wonderful green lawns like no other grass in the world (every visitor exclaims over it) and it is a wonderful and inspiring sight for old or young people and I hope to be spared my faculties and eyesight to enjoy the scenery and such wonderful reading material as HOBBIES for years to come. Best wishes. —Jessie Hammond.

Helps Us Grow, Too

TEXAS—I am enclosing a check for \$3.50 for HOBBIES for one year. Please send this to—. I enjoy HOBBIES so much I am sending it to a friend for a birthday gift. —Evelyn Bond.

Praises from Pritchard

ILLINOIS — Your magazine has excellent organization and presentation. —Bob Pritchard.

"Printer's Devil"

(Dorothea knows the terms)

OHIO — Enclosed please find check for \$3.50 for another year's enjoyment of your fine magazine. I have my favorite departments and articles, but I also have "ad-itis." I read each ad, line by line, and wish I could buy all the treasures found there! I guess it's my family influence showing after all these years. Grandfather Osborn and my Dad were the founder and editor of an Ohio country paper (1875-1913), long before I was born and Dad says as a sideline they sold pattern glass and china and books. He would admit their beauty but never the current prices. I gave up trying to explain why this generation hopes to "have and to hold" a part of early Americana. Dad looked at a copy of HOBBIES one day and dryly remarked, "I'm glad I don't have to hand set all those ads, and Mom proof read 'em. It would take a month. Those linotype men do it in hours." Old and the new, eh? Well I agreed with him, wouldn't you? Best wishes to you all from the editor down to the "printer's devil." —Dorothea Osborne Kiemle

Best Ever

CALIFORNIA—Enclosed my \$10 check for three years this time. Best magazine ever to be published. May it continue forever. You see my friends and I are only a few who enjoy it. —M. Brookins

Maybe, Sometime

MARYLAND — Why not a series of articles about old talking machines by Jim Walsh? —E. Jiras

Ed. note: Jim just realized a dream. He purchased a colonial home that he has admired for several years. But maybe some day there will be time for the "talking machine articles."

Faithful Fickel

OKLAHOMA — Enclosed is my remittance for another year's subscription to HOBBIES, the most interesting and informative magazine published. I just couldn't do without its unsurpassed reading therefore I don't want to miss one issue. —Mrs. E. L. Fickel

Coming Up

CALIFORNIA — Enclosed is \$3.50 for my subscription. I have enjoyed borrowing this magazine from a friend and have decided I would like the pleasure of having it come regularly to my home. —Mrs. Ralph Seward.

"The Handiest"

INDIANA — I have all but fifteen issues of HOBBIES since it was first published and they are by far the handiest general reference books that I have. —E. E. Hoffman.

Dolls Plus

WASHINGTON — As I am a doll collector, I enjoy the doll section of HOBBIES, also I love the stories connected with the articles on the various antiques listed throughout the magazine. Please send me HOBBIES for three years starting at once. —Mrs. Lucy Gooch

Relaxing and Interesting

ILLINOIS — Please find enclosed \$3.50 for another year of HOBBIES. So relaxing to look at, so interesting to read, and we can't wait for the next issue. —Mr. and Mrs. L. E. French.

It Pays

NEBRASKA — My Directory ad has been well worth while. —L. D. Martelle.

Success Plus

ILLINOIS — I enclose my check for \$12 for which please insert the following two inch ad in July issue of HOBBIES. I have had an ad running three months in the CLOCK section. Thanks to HOBBIES we have sold out and still are getting inquiries. —A. J. Taylor.

As They Come Out

CALIFORNIA — Enclosed please find my check for \$3.50 for a year's subscription to HOBBIES Magazine. It is hard to find it at the library unless you just happen to be there when it is returned to the shelf, that I have decided I want my own copies to enjoy, as they come out. —Mrs. Arthur Manning.

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Worth Seven

FLORIDA — HOBBIES is worth twice as much. —Harry B. Wilkison.

Good Friend

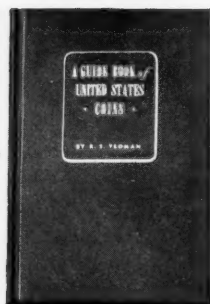
NEBRASKA — Enclosed find \$3.50 for which please send me HOBBIES for another year. Cannot get along without our good friend HOBBIES which we enjoy so much. —Mrs. Blanche M. Gewinner.

"Dear Friends are to Keep"

CALIFORNIA — So terribly sorry to seem to require a second notice. We're remodeling. The oversight on renewal not at all intentional. HOBBIES is our must and a dear friend above all to antique dealers and that means me, too. Thanks for the reminder. —Jacqueline Roberson.

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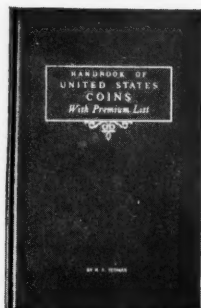
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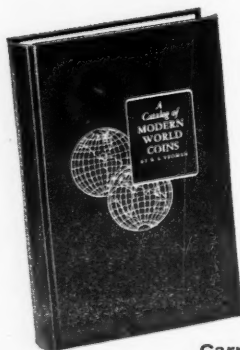
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MINT ERRORS AND THE KOLIT RATING SCALE

By CHARLES FRENCH

Coins that are off-center or that have something wrong with them, formerly known as freaks, have now been given the glorified name of "mint errors."

In the manufacture of coins, the mint carefully checks the new coins as they are coined, but occasionally a mis-stamped coin, or bill for that matter, manages to escape the eyes of the checkers and get into circulation. A good many of these "mint errors" can be unique. Others are quite common due to the ease with which some errors can occur and be overlooked. There is an association for mint error collectors.

The difficulty of describing mint errors prompted the "Kolit" rating scale, making it easier for one to understand what the error is. For instance, on off-center coins, the clock is used as an example. By placing the coin in front of you, the top would be numeral 12, and the circle of the coin would be divided into twelve equal spaces like the face of a clock.

Now, if you had an off-center Lincoln Cent and the design was off to the right at about the number "3" of the clock, it would be known as a "Kolit 3" off-center coin. If the coin was off at the bottom of the planchet it would be "Kolit 6," and so on around the face of the clock.

Degrees of off-center are figured in fractions of an inch. If the design was half way off, showing half the planchet blank, and to the right, as described above in the first example, it would be "Kolit 3, ½ off." If the degree off was ¼, showing three quarters of the coin design, and ¼ blank, it would be known as "Kolit 3, ¼ off," hence the professional description of the last one would be, for instance: Lincoln Cent 1911 P ¼ O.C. in K3.

Coins slightly off-center, or eclipsed (a circular piece out of the edge of the planchet at some spot), are the most common mint errors. This does not mean that all are, however. I recently had a large cent with the rare date 1811, in almost uncirculated condition which was off-center about ⅓ at Kolit 2 on the obverse.

The unusual part of this cent was that, while it was the same amount off on the reverse, the design was *incused* or cut in, rather than raised up and very sharp. This most likely occurred by two planchets being struck at once, and the design of one cent being impressed in reverse on the other. The combination of errors,

plus the rarity of the coin, and its condition, put the value of the cent at around \$250.

A popular type of mint error are cents that are struck on silver planchets. This can happen by a dime planchet getting mixed up with the cent ones, and consequently having the cent design struck on the silver dime planchet. Many think these are very rare, but there are more of them than one realizes. A count made in 1957 indicated that there were 37 known silver cents. More have been discovered since that date.

One of the most sought after and popular mint errors is the copper cent of 1943, the year they made steel cents only. Many people claim to have these, but close inspection shows that nearly all are fakes.

It is very easy to copper-plate a steel cent, but this can be detected by giving it a magnet test. If it adheres to the magnet you may be certain there is a steel cent under the plating.

Careful counterfeits in real copper have been made of the two known 1943 copper cents, but the designs of these are usually blurred, or are lightly struck at some spot and can be detected in this manner. Altered dates are prevalent but these can be detected with a powerful magnifying glass.

There are only two known genuine copper 1943 cents and both of these have been carefully tested, having undergone specific gravity tests, magnetic tests, and microscopic inspection against alteration. In addition, affidavits are available regarding the manner in which they were found, by whom, and under what circumstances. These two rarities should be worth \$10,000.

Errors in paper money are as ardently sought. The commonest are bills that are slightly off-center. Also those that had the paper folded slightly so that there is a "white spot" across some part of the note.

Probably the most desirable would be notes that have one denomination on one side, another on the other. I recently saw one of these on exhibition, a one dollar reverse and a five dollar obverse.

We had, in one of our sales, a one dollar bill with no serial numbers, no signatures, plus no seals. Two different colors were missing. This note, crisp new brought over \$100.

Other very unusual mint errors would be composite folds in a note giving a white, unprinted, accordion effect; notes printed heavily on one side of reverse or obverse with ink fading to nothing on the other side; signatures and numbers upside down.

All these would be very rare. But one must remember that mint errors, as well as all coins, must be in perfect condition to demand the best prices. Even though the error is a scarce one, if the note has been used a lot, its value would be one-tenth what it would have been had it been crisp new.

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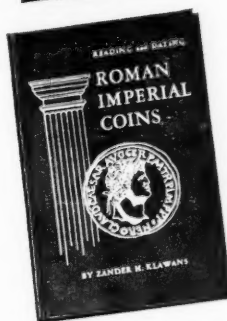


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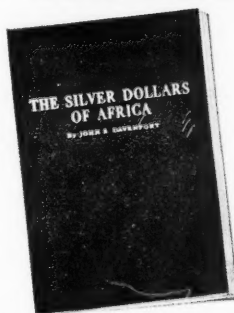


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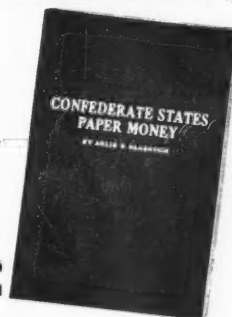
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COIN QUIZ

By CHARLES FRENCH

Coin questions answered for 25c per letter to help defray costs. Do not mail us coins in question.

Question:

I have an Indian Head nickel with an inverted reversed 9 which makes the date look like 1627. The one and six are nearly joined. Is there such a mint mark? What's the value? I also have a 1945 Mercury dime with the four very shadowed, like the impression had no metal to form a 4 on the dye. What value? The coins in both these cases are in very good condition.

—R. G. M., Pennsylvania

Answer:

The only explanation I can give for your nickel is that it must be some kind of a bruise or mutilation for no such mint mark or error is known. As to the Mercury dime, this

error is quite common, and there are lots known with this mistake.

—C. F., New York

Question:

Could you tell me what these coins are worth? I have one, California gold, 1849, with wreath around 1849, stars on each side of wreath. I also have an undated quarter, used, but all things are plain on it. S mint. Others like it are dated 1926. The date is not worn off, S mint and stars are plain. Those who have seen it think it was never dated. I also have a large penny, 1850, lady's face, 13 stars around face. It says United States of America, but I cannot find a mint mark. I have 2—1919 S mint and 1—1922 D mint. Another coin, a half dime, wreath around the 1/2-dime, United States America. No date. On the other side, zig-zag all around edge. Has solder. Looks like some one wore it on a watch chain. What is its value, if any?

G. G., Indiana

Answer:

The 1849 California piece is not a coin but a charm of little value. A quarter so badly worn as to have

no date would be worth face value only. The 1850 cent retails for 50¢, 1919S is common, 1922D sells for 25¢. The half dime has been mutilated with the initials for jewelry purposes and is of no special value.

—C. F., New York

Question:

I have some old coins and wondered if they are worth anything. They date back to 1844. Some are older although it is hard to tell just what year they are as they are so worn. I have Canadian, English, and U.S.A. coins, also some old stamps. Could you give me the information I require on these coins? I would like to know where I could sell them, if they are worth anything.

—Mrs. H. G., B. C., Canada

Answer:

Of course, there is always the possibility that you may have a very rare coin, but usually coins in such bad condition are not able to be read very well, particularly as to date, usually means that they would be valueless. Canadian coins are collected, but collectors want them mostly in nearly brand new condition. I do not think your coins are of much value.

—C. F., New York

Question:

Please inform me the value of a one dollar bill signed by W. A. Julian and Henry Morgenthau, Jr. It is in very good condition.

—M. J., Minnesota

Answer:

Your dollar bill is worth only face value as it is a common variety and not in crisp new condition.

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—Mrs. H. L. K., Iowa

Answer:

The pencil rubbing is of a medal which has little value. The retail sales value of the Lafayette dollar is about \$30, and the Trade dollar, \$3.50.

—C. F., New York

Question:

What is this coin? Am enclosing pencil rubbing. I got it in a batch of coins recently purchased. Thanks.

—D. P., New York

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Your coin is a crude "dump coin" of the Indian States. It retails for about 25¢.

—C. F., New York

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Mostly about Books

What Is a Chapbook?

By MIRIAM WESSEL

Chief, Main Library Children's Room,
Detroit Public Library

Chapbooks were little paper books carried by "chapmen" or peddlers, along with other small wares, for sale at country fairs and in villages and towns. They were usually small in size ranging from four to sixty-four pages, and often not stitched but merely folded. The chapmen, or "flying stationers" as they preferred to be called, carried in their packs a wide assortment to suit all ages and all tastes—religious tracts, dream books, romances and folk tales. Of this variety, few could pretend to any literary merit. Many were old tales abridged until little but the core of the original remained. The illustrations were woodcuts, many crudely executed, and used many times over until the original blocks became worn and blurred. Frequently there was little regard for any relation between text and illustration.

From the sixteenth through the first half of the nineteenth century these little books appeared in several European countries, and also in America in the eighteenth and early nineteenth centuries. They achieved their greatest popularity, however, in England and Scotland. Chapbooks were largely anonymous, although it was generally accepted that writers of such stature as Samuel Johnson

and Oliver Goldsmith contributed their share of pot-boiling. Poor examples of literary writing and book-making as they frequently were, the chapbooks from 1700 to 1840 contained the popular literature of several centuries in a reduced or vulgarized form. Their tremendous popularity was largely due to two factors: their low price, some costing as little as a half-penny, and their availability, for the chapmen penetrated every town, village and remote countryside, hawking their wares to a hungry populace.

Although serious-minded readers deplored them and their effects upon the public taste, we find staunch defenders in such unlikely champions as Richard Steele and James Boswell, the former relating in *The Tatler* (Number 95) how his young godson was "much turned in his studies" to these tales, and "by this means had his thoughts insensibly moulded into the notions of indiscretion, virtue, and honour." James Boswell, in an autographed note to *Curious Productions* says: "Having when a boy, been much interested with 'Jack the Giant Killer' and such little story books, I have always retained a kind of affection for them as they recall my early days. I went to the printing office in Bow Churchyard and bought this collection and had it bound up with the title of *Curious Productions*. I shall certainly some time or other, write a little story book in the style of these. It will not be an easy task for me, it will require much nature and simplicity and a great acquaintance with the humours and traditions of the English common people. I shall be happy to succeed, for he who pleases children will be remembered with pleasure by men."

In England, London was the great printing center for chapbooks, but many presses sprang up in a number of provincial towns. One of the most interesting series of chapbooks came from Banbury, Oxfordshire, long famous for its cakes, as well as Banbury Cross. Some of these chapbooks are distinguished for their superior illustrations, often excellent wood engravings done by such no-

table artists as Thomas and John Bewick, George Cruikshank, and William Blake. Banbury also boasted of two important publishers of chapbooks. Thomas Cheney, who printed a famous series, advertised: "Country dealers, etc. may be supplied with a good assortment of Histories, Godly Books, Patters, Children's Books, Collections, Songs, Old Street Ballads, etc., etc., on the lowest terms." The firm of John Golby Rusher had a longer tenure, from 1808 to 1877, and his publications were notable not only for the special phonetic character called "Rusher's type," but also for ingenuity and originality. He may have plagiarized to some extent, but he adapted many of the rhymes and

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tales to his own locality. One interesting example follows:

Sing See-saw,

Jack thatching the ridge,
Which is the way to Banbury-Bridge?
One foot up and t'other foot down,
And that's the way to Banbury town.

It is no wonder that collectors find these small books fascinating. Crude as the best of these were in comparison with the fine bookmaking for boys and girls today, we can agree with the writer who said: "They have lifted the hearts of many a clumsy-limbed man and boy out of the drudgery of daily life into a sphere above experience. Their heroes and heroines have been types of manhood and womanhood to simple souls whose faith never burned dim. As I lay them by I thought of Miltons' saying, that books are not dead things; and I thank them for all they have done for the cheer of thousands yet without fame or memorial."

In the collection of historical children's books given to the library by the Friends a few years ago, are several Banbury chapbooks. Among them are: *Jack the Giant Killer*, *Cries of Banbury and London*, *Children in the Wood*, *Dame Trot and Her Cat*, *Her Cat and The Book of Beasts*. A facsimile of the last mentioned is sent to members of the Friends as a Christmas keepsake.

Reprinted by special permission of "Among Friends," publication of The Friends of the Detroit Public Library, Inc.

Additional copies of the facsimile chapbook, enclosed in a specially designed folder with envelope, are available from the Friends of the Detroit Public Library, Inc., 5201 Woodward Ave., Detroit 2, Mich., at fifty cents each.

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BOOKS: Want books, pamphlets on cattle trade; livestock industry; Indian laws; outlaws; Indians; Missouri; Kansas; Iowa; Nebraska; Oklahoma; Texas; New Mexico. County histories, any states newspaper files.—H. M. Sender, Box 25, Kansas City, Mo. o3065

SPORT BOOKS: Baseball, football, basketball, boxing, other sports — guides, books, magazines, programs, photos, cards, etc. 1860 to date. Published by Reach, Spalding, others. Police gazettes. Ring magazines, football programs. Thousands needed.—Goodwin Goldfaden, Box 48577, Briggs Sta., Los Angeles 48, Calif. o3656

WANTED BOOKS: County histories, county atlases, Indians, pioneer histories, Pennsylvania Dutch, western Americana.—I. E. Heindel, Bookseller, 339 E. Walnut St., Hanover, Pa. s6637

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LEARN how to value your old books. \$1 brings you "Is My Old Book Valuable? With Hints on Selling." Not a list of fantastic prices, but a common-sense guide. — Ed L. Sterne ABAA, 2949 Balboa, San Francisco 21, Calif. s60821

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BOOKS FOR SALE: Maine town and county histories, 1831-1899, particularly Portland and the islands. No lists. Write wants. Masonic Review, published in Cincinnati, 1857-58: 13 issues, \$10. — J. Cobb, 2742 N. Lexington St., Arlington, Va. s3082

ORIGINAL SCHOOL READERS: New Franklin, McGuffey's, Appletons', Baldwin's, Barnes', Jones, Harper's. List 4c. — Old Authors, Dept. HO-8, Rowan, Iowa. au1061

Books Reviewed

YOUR LIFE IDEAS by Salvatore L. Centofanti. The Vantage Press, Inc., 120 W. 31st St., New York 1, N. Y. Copyright 1959. 391 Pages. Price \$3.50.

Following the advice of the old Greek philosophers, "know thyself," the author spends some time suggesting how you may know yourself and others, and how you may live successfully.

The rest of the book deals largely with what is patentable in your ideas, and the process of patent application and search. Herein too is information on obtaining a patent, a trademark, and a copyright for a book or song. There are 382 illustrations.

The object of the book is described as a study "for furthering the development of the useful arts and sciences by utilization of man's . . . ideas."

Orille B. Rhoades

DELTA DEPUTIES by Carl Martin. Greenwich Book Publishers, 489 Fifth Ave., New York 17, N. Y. Copyright 1959. 217 pages. Price \$3.00.

There are seven red-blooded, he-man, action-packed, guns blazing stories in this book. There is a wise, likeable old grass roots Deputy Sheriff Lon, and his equally capable swamp angel pal, Caleb. They work through all the stories to the reader's satisfaction.

You get the feel of deep thickets, swamps, bayous, and mosquitos, of flood waters stirring up havoc, of shanty boats and river boats and roustabouts, of cypress knees, oozy mud, and muddy river banks. Try this one, "Huge air bubbles rose through the mud rolled up by the plowing nose of the raft to explode at intervals like pistol shots."

The author knows his land and its people, how they live, talk, think. He knows his guns and the behavior of the hunting and the hunted. These are men's stories of the old pulp magazine fast-action variety. There is a rich flavor of Americana life here.

O. B. R.

A GUIDE BOOK OF CANADIAN COINS, CURRENCY & TOKENS by the Canadian Numismatic Publishing Institute, Winnipeg, Canada. Copyright 1959. 152 pages. Paper back. First edition. Price \$1.50. Order from International Coin Company, 157 Rupert St., Winnipeg 2, Manitoba.

Did you know many tokens were once used as money so belong in Canadian collectors' sets? That in the early 1700's playing cards were inscribed and used as money? That "communion" tokens, brought by early Scotch immigrants, sufficed as "church" money?

Here is a book that "tells all" about Canadian money from 1700 to 1959. Here is a fully illustrated catalog and price list. The Province of Canada issued its first government money 100 years ago. The Dominion minted its first coins 90 years ago.

Study the pictures. Learn the differences collectors know about in the same denomination and date of a coin. Find that odd space between figures of dates, the tiny intruding dots, the variations in shapes of figures such as the tail of the 7, the omitted maple leaf, the water lines changed in numbers, or just not there.

Did you know the first Canadian silver dollar, 1935, has a design on the reverse of an Indian and a Voyageur, an islet in background, the word Canada, and Northern Lights? Note the water lines at the ends of the canoe. Have you seen the 1958 commemorative dollar which Western Indians would not touch as its reverse showed the blunted beak raven totem pole design which to them, symbolized death?

An index makes subject matter easy to find. This is a comprehensive, extensively illustrated study and guide book for the Canadian field of numismatics.

O. B. R.

WHITTLING WITH BEN HUNT by W. Ben Hunt, published by The Bruce Publishing Co., 400 No. Broadway, Milwaukee 1, Wis. Copyright 1959. 160 pages. Price \$3.50.

This is a book for all beginning whittlers. It is aimed especially at boy and girl scouts, home craftsmen, students, and teachers.

The book is divided into Fundamentals of Whittling. This gives the kind of knives to use, how to get them in shape for their job, how to use a pocket-knife, what kinds of wood to use, and how to lay out your designs or get your block of wood ready for your carving.

Projects comprise the other section of the book and list the various items the whittler can make. From the simplest forms it progresses to the most difficult, including a fine lesson in relief carving of an eagle's head in the earlier projects.

Drawings and instructions show and tell each step to take, from beginning to the finishing of the piece. Among the 40 projects are birds, animals, dolls including kachinas, humans; ornaments, such as: brooches, earrings, neckerchief slides; household items; totem poles, and various miniature ornaments.

The techniques of whittling and finishing each project are clearly presented. This should be a source of inspiration and fun to young and old.

O. B. R.

ADVENTURES OF ISAAC KNIGHT by Ken McCutchan. Greenwich Book Publishers, 489 Fifth Ave., New York 17, N.Y. Copyright 1959. 140 pages. Price \$2.75.

Would you like to know how to make a whistle from a paw-paw branch? How the American Indians were provided with the pumpkin,

melon, bean, and tobacco by the Great Spirit, Kitchemonedo?

Would you like to read how "Kwasin," the great fisherman, was "rescued from the stomach of a great sturgeon" by his friends, the sea-gulls? Would you like to share with a captive white boy an Indian feast of roast venison, wild rice with honey, fish cakes, and beans baked with chunks of meat?

Live with young Isaac through the rites by which One Bear and Cherry Blossom adopted him as their son and re-named him Niconza, meaning squirrel. Share with him and his foster mother their terror as they routed a pack of hungry wolves gathered before the leather which covered the doorway of their hut.

Many are the fascinating facts of late 18th century American Indian days and ways told in this definitely worthwhile book for the young and not so young readers interested in real Americana life.

O. B. R.

MEDIEVAL COSTUME, ARMOUR AND WEAPONS by Drobna and Durdik, Andrew Dakers Publisher. Printed in Czechoslovakia. Pub. 1958, 455 pages, price \$15.

Although purportedly a history of the costume, armour and weapons of what is today known as Czechoslovakia, this work takes in much in the way of being a history of much of Europe during that time. Bohemia, long known as the crossroads of Europe as well as being the center of much of the warfare during that time, represented a good cross-section of what people were using to fight with, to dress with and to protect their persons. This book, thusly, gives us some idea of European ways.

There are but 78 pages of text and these are taken up with chapters devoted to such as Cut and Thrust and Haft Weapons; Projectile Weapons and Siege Machines, Firearms, Flags and Banners, etc.; the greater bulk is taken up with hundreds of drawings in black and white and in wash color showing the costumes, weapons, harness, horses, wagons, tools, cannon, armour, knightly and kingly devices of the Kingdom of Bohemia and European countries in general. This latter part include some 383 full pages, 9 x 13 inches in size with most of the material coming from Bohemian sources, some from German and French references. Illustrations are by Eduard Wagner who illustrated an earlier Czech book dealing with the means and manner of Hussite warfare back in 1950*, text is by Zoroslava Drobna and Jan Durdik, translated by Jean Layton.

In a field where there are relatively few books in the English language this fills a great need.

—Harry Wandrus

* Jak Valcili Husite (How the Hussites Fought), Eduard Wagner. Pub. 1951 in Czechoslovakia. 62 pages.

LION IN MY LINEAGE, by Glenn L. Gardiner, Greenwich Book Publishers, 489 Fifth Ave., New York 17, N. Y. Copyright 1958. 219 pages. Price \$3.

Here is the true story, in novel form, of a Northern family which felt the destruction of the Civil War years. Returned from the war, the father goes off to re-coup his fortune, leaving his wife, son, and daughter with a dwindling income in New York City. The family disintegrates.

The boy innocently gets into trouble. He is eventually sent by authorities as an indentured boy to a Wisconsin farmer who does not keep his contract and the boy returns to New York. He finds his mother dead.

After severe struggles he gets West again, finds his sister adopted into an Illinois family, makes his way back to Wisconsin, and through his efforts builds a life for himself in his chosen community.

This is a stirring story, particularly the first two thirds. In its simple telling and the struggles of the hero it reconstructs for the youth of America, and older readers too, a period of America's growth and ways of life in the efforts of our 19th century ancestors to get a start and build a place for themselves.

O.B.R.

AMERICAN ANTIQUE GUNS and Their Current Prices, by Martin Rywell, Pioneer Press, Harriman, Tenn. Copyright 1959. 95 pages. Paper bound, Price \$1.

This is "a catalog of U.S. pistols and revolvers that lists, describes, and gives up to date prices on every American make, model and type from flintlock through automatics." It is highly illustrated.

Here are sword pistols, cane pistols, dagger pistols, knife and fork pistols, pencil pistols, and half a dozen other curious typed named and illustrated.

Subjects covered in this book include Condition classification; Flintlock; "Kentucky" gun makers; Percussion; The Deringer; Cartridge; Popular names branded; Modern pistols and revolvers; Underhammer pistols; Automatic; Colt's Peacemaker, serial numbers, years of production; History of firearms; Dictionary of firearms; Principal proof marks; How to determine the age of a gun; Gun parts; Abbreviations and glossary, etc.

This is a book full of factual material in words and pictures that must be invaluable to antique gun collectors, and helpful to historians.

O. B. R.

THE GUNSMITH, by Henry J. Kauffman. Published by Century House, Watkins Glen, N. Y. Copyright 1959. Paper bound. 56 pages.

This book from the Early American Occupation Series, is a survey of the trade of the gunsmith from 1750 to 1850, during which time most of America's guns were handmade.

It covers the Apprentice and what he needed to know; the Gunshop, and what was needed in it or generally found there; Barrel Making, the kind of iron used and how the barrels were made; and Stock Making

which dealt with the kind of woods used, the decoration, and the reasons back of the design and proportions used. A short excerpt quoted from Acton's Essay on Shooting tells why design and size of the stock varied to the man who shot the gun.

A list of gunsmith's tools, as appear in the inventories of four American gunsmiths, completes the book. The illustrations are explanatory, informative, and even touch a sentimental spot as did the "anvil on its primitive tree stump." There is a good bibliography.

The chapter on barrel making was tops with this un-gun-minded reader. The book is good research, good history, good Americana reading on guns.

O. B. R.

THE OLD MUSIC SHOP, by the Three Sons, Century House Publishers, Watkins Glen, N. Y. Copyright 1958. 56 pages. Paper bound. Price \$1.25.

This is a brief survey of the music world—"instruments of musical quality"—in America. In the words of the authors, it is the "story of a fabulous sales development, complete from early do-it-yourself instruments and music's first mechanical marvels, down to the Radio and TV uproar now blanketing American home life."

The First Music Shops, Play It Yourself, Mechanical Music, The Fabulous Phonograph, Player Pianos and Organs, and the Nickelodeon Juke Box are all dealt with. Excerpts from The Estey Organ catalogs and "Latest Of Styles of Regina Music Boxes" advertisements are delightful.

Do you know what a roller organ looks like, a German Blow Accordion, a melodeon, a concertina, a Lakeside Concert Talking Machine, a Victor Talking Machine? These and many other instruments are pictured, including a Chickering piano, such as I remember in my grandmother's parlor.

Here are 56 pages vital to collectors and others interested in American musical history and in the instruments we have used to make our music.

O. B. R.

HOW TO BUILD A COIN COLLECTION by Fred Reinfield, Barnes & Noble, Inc., Publishers, 105 Fifth Ave., New York 3, N. Y. Copyright 1959. Price \$1.50.

Do you know what "controller" coins are, and why they are important? Do you know what "territorial gold" is in gold coins? Why "timing" is important in coin collecting? Where to look for mint marks?

Would you like to know how the Ancients minted coins? How to detect counterfeits? What Proof Sets are and how to get them? Why YOU should not try to clean your coins?

The contents of this handbook include how to determine coin values, what kind of a collection to decide on, how to build up your coin collection, a catalog of values, price list of foreign coins, and other fascinating subject matter.

Do you know why the "condition" of a coin is so highly important in coin collecting? Enlarged photo-

graphs of coins show herein how and where coins wear, and the difference in wear between uncirculated, extremely fine, very fine, fine, very good, good coin condition.

This is a significant book in the coin collecting field for it tells and shows the basic facts collectors, especially beginners, want to know. It must be a valuable book to many people.

O. B. R.

DICTIONARY OF ASTRONOMY AND ASTRONAUTICS, by Armand Spitz and Frank Gaynor, Philosophical Library, Inc., 15 East 40th Street, New York 16, N. Y. Copyright 1959. 439 pages. Price \$6.

Would you like to know the names of famous stars and where they appear in the sky? Would you like to know about dog days, cyclones, falling stars, black-out, candlepower, the British thermal unit (Btu), hyper-sonic speed, kinetic energy, Mach number, Operation Farside, a photon, rocket, and 2,200 other terms and concepts related to astronomy and astronautics?

Here are facts gathered by the ancient astronomers of Greece and Rome. Here are the new space facts gathered by our fellowmen today. Here is a tremendous collection of facts in dictionary form.

Here is a valuable source of education for the layman in astronomy. Here is an introduction to man's present attempt to learn first hand about the heavens.

Dr. Spitz is Coordinator of Visual Satellite Observations for the Smithsonian Astrophysical Observatory at Cambridge, Massachusetts. Mr. Gaynor is contributing editor to the Encyclopedia Britannica. He is author of Encyclopedia of Atomic Energy.

These two great men have produced an important, easy to use book for homes, schools and libraries.

Orville B. Rhoades

PRINTING

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AUTOGRAPHS

Oliver Wendell Holmes

1809-1894

By DORIS H. HAMILTON

I wonder whether any of our current poets will be inspired to commemorate August 29, 1959, with a special poem. Why? Because that date marks the 150th Anniversary of the birth of Oliver Wendell Holmes who managed, in addition to his activities as a doctor, essayist, and lecturer, to write poems to commemorate almost all the important events of his adult lifetime.

A quick glance through the Cambridge Edition of *The Complete Poetical Works of Oliver Wendell Holmes* shows that Holmes celebrated in song such occasions as the centennial celebration of Harvard College, a dinner for Charles Dickens, the meeting of the Burns Club, the Emancipation Proclamation, Shakespeare's Tercentennial, and finally, the death of Francis Parkman.

It is said of the artist Rowlandson that if all other records of English life of his time were destroyed except his drawings, we would still have an accurate and complete picture of England in the last quarter of the 18th century and the first quarter of the 19th century. Even so with Holmes! Surely the history of more

than half of the latter part of 19th century America can be found in his occasional poems.

Holmes' many interests placed him in a position which made him vulnerable to requests for commemorative poems. His work combined two fields and he made distinguished contributions to both: medicine and literature. His essay on "The Contagiousness of Puerperal Fever" is a classic in the history of American medicine.

It was originally published in *The New England Quarterly Journal of Medicine and Surgery*, April, 1843, pages 503-530, with a few extra copies struck off for the author. The essay was republished in January, 1855, under the title: *Puerperal Fever as a Private Pestilence*. This and his essay on *Homeopathy and Its Kindred Delusions*, published in 1842, are his two important medical works.

He also has the distinction of designating the noun and adjective to describe the state induced by sulphuric ether: anaesthesia and anaesthetic. From 1847 until his retirement in 1882 he was Parkman professor of anatomy and physiology at Harvard, and for the first six years served as dean of the Harvard Medical School. (It seems almost unkind to add that during his deanship Professor Webster murdered Professor Parkman).

In the field of literature it is well known that James Russell Lowell agreed to edit a new magazine on


condition that he could secure the assistance of Dr. Holmes. It was Holmes who gave the magazine its name: *The Atlantic Monthly*, and according to William Dean Howells, Holmes "not only named but made" the magazine through his contribution. "The Autocrat of the Breakfast-Table."

"The Autocrat" was followed by "The Professor at the Breakfast-Table" and "The Poet at the Breakfast-Table." Holmes also wrote three novels, including *Elsie Venner*, and biographies of two of his friends, *John Lothrop Motley* in 1879, and *Ralph Waldo Emerson* in 1885.

His literary reputation is based on his *Autocrat* papers, still much underestimated critically, and his poems such as "Old Ironsides," "The Chambered Nautilus," "The Last Leaf," "The Deacon's Masterpiece, or The Wonderful One-Hoss Shay," "Dorothy Q," and "A Sun-Day Hymn."

"Old Ironsides" was written on a very special occasion. On September 14, 1830, Holmes read in the *Boston Daily Advertiser* an excerpt from the *New York Journal of Commerce* which noted that the Secretary of the Navy had recommended to the Board of Navy Commissioners to dispose of the frigate *Constitution*.

The account stated: "Such a national object of interest, so endeared to our national pride as Old Ironsides is, should never by any act of our government cease to belong to



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the Navy, so long as our country is to be found upon the map of nations. . . . We confidently anticipate that the Secretary of the Navy will either let her remain in ordinary or rebuild her whenever the public service may require.

The Constitution's victories over the *Querrière* and the *Java* were not forgotten in New England for Holmes says in his preface to the poem: "The poem was an impromptu outburst of feeling and was published the next day but one after reading the above paragraph." "Old Ironsides" appeared in the *Advertiser* signed "H".

Holmes' most recent biographer, Eleanor M. Tilton, states in *The Amiable Autocrat*: "The story that broadside printings were handed about the streets of Washington is apparently a legend; just as the assumption that the lines alone saved the ship from being dismantled is probably an exaggeration. The protests came from all quarters. The poem, however, did keep some of Secretary Branch's successors from destroying the ship."

Holmes did not often write out "Old Ironsides." The last time a complete autograph transcript was offered at auction, 1947, it fetched \$475. This was copied out for G. W. Childs and was dated January 15, 1875. The holograph copy which is illustrated here is one of two copies from the Henry W. and Albert A. Berg Collection of The New York Public Library.

While I was talking with Dr. John Gordan, Chief of the Berg Collection, and exclaiming about the richness of having two manuscript copies of "Old Ironsides," Dr. Gordan, with appropriate pride, told me that the Berg Collection had a manuscript copy of Stanza Two as well! This copy is accompanied by a holograph letter from Boston, January 25, 1884:

"My dear Sir:

I enclose a copy of 'Old Ironsides'—not a very good copy, but I hope it may serve your turn. If it does not, I shall have to try again on a bigger sheet of paper.

Yours very truly,

O. W. Holmes.

Thanks for the leaflet from the Poet's grave. I will write any number of autographs for Miss Mary."

More frequently Holmes wrote out "The Last Leaf" and "The Chambered Nautilus." In the *Life and Letters of Oliver Wendell Holmes* by John T. Morse, Jr. (Boston, 1896) Holmes is quoted as stating: "I think oftenest of 'The Chambered Nautilus' which is a favorite poem of mine, though I wrote it myself . . . in writing the poem I was filled with . . . the highest state of mental exaltation and the most crystalline clairvoyance . . . that had ever been granted to me. . . ." He usually favored his correspondents with the last of five stanzas:

Old Ironsides.

Ay, tear her tattered ensign down!
 Long has it waved on high,
 And many an eye has danced to see
 That banner in the sky,—
 Beneath its wing the battle's fought
 And burst the cannon's roar,—
 The meteor of the ocean air
 Shall sweep the clouds no more!

 Her deck, once red with hero's blood,
 Where knelt the vanquished foe,
 When winds were hurrying o'er the flood
 And waves were white below,
 No more shall feel the victor's tread,
 Or know the conquered knee,—
 The harp of the shore shall pluck
 The eagle of the sea!

 O better that her shattered hulk
 Should sink beneath the wave,
 Her thunders shook the mighty deep,
 And there should be her grave!
 Nail to the mast her holy flag,
 Set every threadbare sail,
 And give her to the god of storms,
 The lightning and the gale!

Oliver Wendell Holmes.

Oliver Wendell Holmes writes out his famous poem, "Old Ironsides." Pictured through the courtesy of the Henry W. and Albert A. Berg Collection of the New York Public Library.

"Build thee more stately mansions,
 O my soul,
 As the swift seasons roll!
 Leave thy low-vaulted past!
 Let each new temple,
 nobler than the last,
 Shut thee from heaven
 with a dome more vast,
 Till thou at length art free,
 Leaving thine outgrown shell
 by life's unresting sea!"

During the 1958 auction season an autograph transcript of this poem, complete on three pages, signed and dated November 9, 1862, sold for \$160. The last stanza itself fetches between \$17 to \$25 at auction.

In this introduction to "The Last Leaf" Holmes writes: "Good Abraham Lincoln had a great liking for

(Continued on page 125)



Conducted by **HARRY WANDRUS**

BRIEFS

In something of a sequel to his earlier **SINGLE SHOT RIFLES**, James Grant has come out with a companion volume entitled, **MORE SINGLE-SHOT RIFLES**. This volume II supplements the material in the earlier work which first came out ten to twelve years ago, and which dealt in great detail with the many American sporting, single shot rifles. Little mention is made of the military types, but perhaps the author feels these are adequately covered elsewhere. Published by William Morrow & Company, New York, 322 pages and priced at \$6.00.

* * *

With all the current interest in uniformed shooting teams, riflemen may be interested in the services offered by the 107 year old firm of Van Horn, 232 N. 11th Street, Philadelphia 7, Pa. While chiefly a rental firm, they are also skilled as makers of uniforms to order.

* * *

Ernst Apfel, 316 E. 49th St., New York 17, N.Y., has just come out with his new list of Military Books, Cards and Prints.

* * *

A rather unique publication is "Leonardo da Vinci" published in 1951 by the **INTERNATIONAL BUSINESS MACHINE CORPORATION**. Using material from many libraries and the model making abilities of Roberto A. Guatelli the IBM Corporation had built many small-scale models of da Vinci's inventions including many military items. Included in these models were some machine guns, more properly, mitrailleuses, one of which was mounted on an artillery-type carriage and bearing ten barrels which could be fired singly or in a volley. Many years after his death and especially during the middle of the 19th century weapons similar to these were in use and later during the Franco-Prussian War they were found in some quantity. A second type was a bit more complicated with three tiers of twelve barrels each. In theory one tier was fired, a second being loaded and the third cooling.

Da Vinci's aerial bombs were much ahead of his time and bore a striking resemblance to those in use in World War I with their four fins.

One wonders if he knew the principles behind these and if he anticipated their use in some aircraft. Ostensibly they were designed for use in cannon. His fortifications, or plans for same, were extremely complex and very much symmetrical and far ahead of their time, but perhaps he would have been surprised to find that his "Magenot Line" would some day fall into disrepute.

His shrapnel seemed to have been a very complex structure and one wonders if even today it could be made to operate effectively. From the drawing it would seem to be a porcupine of small projectiles which were ignited by an internal quick match to send these in 360 degrees.

His cannon drawings included several different breech-loaders including one utilizing a screw principle for keeping the breech-block close-to. His drawings included ways and means of raising and moving especially large cannon and a steam gun which operated by steam which was generated by water run into a hot barrel. The barrel was kept red hot by means of a fire box placed around its breech end.

Not content with weapons he also invented a military tank shaped like the roof of a chick incubator with slanting roof to ricochet off any enemy balls which might hit it. Equipped with breech-loading cannon and set on four independent wheels it could be moved and turned by manpower. His military bridge reminds one of the Bailey Bridge much used during World War II. It was borne on wheels to the place where it was to be used.

* * *

Collectors who might be interested in phases of weapons collecting other than those using gunpowder might be interested in the recent work on Air Guns written by Eldon Wolff of the Milwaukee Public Museum, Milwaukee 3, Wis., and available postpaid for \$5.00. Less well known and certainly less used than conventional weapons, air guns do have a very interesting history nonetheless and the disinterested reader may be in for some surprises.

Signs of the times. The Naval Gun

Factory, Washington, D.C., which made all the large cannon for our Navy, has largely ceased that function and accordingly will now be known as the Naval Weapons Plant. With the changeover will also go the tradition of the Marine Corps whose duties as a security detail there will be largely taken over by civilian guards, thus ending 159 years of duty.

* * *

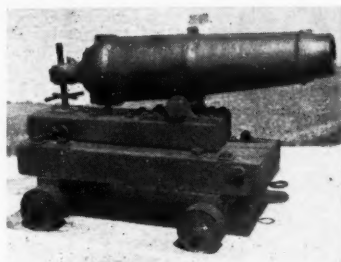
"Cannon, anyone?" In 1884 there appeared a recipe "TO BREAK UP OLD CANNON."—"Old cannon and massive casting may be cut in two by a continuous stream of hot molten iron, which wears away the iron as a stream of hot water would eat into a mass of ice. Or the gun may be rolled on a frame to the mouth of a furnace, and the muzzle end shoved in as far as possible among the other iron, the opening filled up and luted around the gun, the end of which is melted off. At the next charge shove it in another length, and so on until the breech is disposed of."

p. 297 "Everybody's Guide or Things Worth Knowing" by R. Moore. The World Publishing Co., New York, 1934.

* * *

The St. Louis County Historic Buildings Commission is currently embarked on a project of restoring at least part of historic old Jefferson Barracks, just outside of St. Louis, to something of its former self. Long an important post when St. Louis was the stepping off place for the great western trek, J.B. has seen almost all the important military figures in our army up to the time of World War II. As part of the program the authorities have excavated a number of cannon, most of them of the period of the 1820-40 period, and have salvaged others which had been in use for use as gate posts, building corner protectors or hitching posts. The Barracks contain some of the most complete and perfect powder and ammunition magazines extant dating in the period 1840 to about 1866. * * *

Francis Bannerman Sons, Inc., long known for their fabulous military goods store at 501 Broadway, New York, N.Y., now announce their new place of business as P.O. Box 26, Blue Point, Long Island, N.Y. From our understanding in talking to the manager, the emphasis from now on will be in the mail order business.



An English Carronade 24-pounder, with British Ordnance Arrow on barrel. This fine piece is on display with a companion tube at Ft. Niagara, N. Y.

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A VERY RARE powder flask, "Entwined Dolphins," excellent condition.—Lester Applegate, Gilmore City, Iowa. au1211

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Weapons collectors travelling in the Niagara Falls, N. Y. area should not fail to visit Fort Niagara both for the fort itself, the collection of fine cannon, (see illustration) but also for the good collection of artifacts of military nature which were obtained in the diggings necessary for the fort's restoration in the 20's. With so long a history it is inevitable that material does get mixed up and such is the case here where various items have been mislabeled and incorrectly identified. But, it's very much worth a visit, the exhibition is good. Across from Fort Niagara is Fort George in Canada; this was restored in 1939-40 and is one of the largest forts this author has ever visited—so large that it is somewhat difficult to see how it could ever have been successfully defended with the services of a small army as garrison. The collections of military material are quite extensive and are housed in the various restored buildings. Not too much excavated material is available though a considerable number of buttons, rank and unit insignia were found; the bulk of exhibited material is comprised of equipment, uniforms, some few weapons, artillery pieces (a Gribeauval caisson is on display, a rare item, particularly in North America). Two heavy cannon in the Flag Bastion were cast in the Carron Foundry at Glasgow, Scotland in 1807; firing a 24-pound shell they had an estimated range of a mile and a quarter at an elevation of eight degrees. In what is known as Brock's Bastion, so named after General Brock who was once buried here, is a small gun of 12 pounder caliber which was once part of the armament of H.M.S. Princess Charlotte, a British warship built on Lake Ontario during the War of 1812. Eventually sunk in action its armament was partially salvaged and some of it put on display here. Of interest in the fort is the Powder Magazine, the only building at Fort George which survived the war of 1812 and remains intact today. It was built in 1796 at a cost of £213 4s. Od. With only minor preservative repairs it stands today much as when built.

ANDREA de FERRARA Master Swordmaker

"At length a great armorer arose in the Highlands, who was able to forge armor that would resist the best Sheffield arrowheads, and to make swords that would vie with the best weapons of Toledo and Milan. This was the famous Andrea de Ferrara, whose swords still maintain their ancient reputation. This workman is supposed to have learnt his art in the Italian city after which he was called, and returned to practice it in secrecy among the Highland hills. Before him, no man in Great Britain is said to have known how to temper a sword in such a way as to bend so that the point should touch

the hilt and spring back uninjured. The swords of Andrea de Ferrara did this, and were accordingly in great request; for it was of every importance to the warrior that his weapon should be strong and sharp without being unwieldy, and that it should not be liable to snap in the act of combat. This celebrated smith, whose personal identity has become merged in the Andrea de Ferrara swords of his manufacture, pursued his craft in the Highlands, where he employed a number of skilled workmen in forging weapons, devoting his own time to giving them their required temper. He is said to have worked in a dark cellar, the better to enable him to perceive the effect of the heat upon the metal, and to watch the nicety of the operation of tempering, as well as possibly to serve as a screen to his secret method of working.

Long after Andrea de Ferrara's time, the Scotch swords were famous for their temper; Judge Marshall Patten, who accompanied the Protector's expedition into Scotland in 1547, observing that "the Scots came with swords all broad and thing, of exceeding good temper, and universally so made to slice that I never saw none so good, so I think it hard to devise a better."

p. 44 **INDUSTRIAL BIOGRAPHY:** Iron-Workers and Tool Makers by Samuel Smiles, Boston, Mass. Ticknor and Fields, 1864.

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INDIAN RELICS

Few besides professional anthropologists realize and keep in mind the fact that the Indians and Eskimos didn't use hours, yards, or even the more complicated figures we have to measure with. And, of course, many things we measure they didn't measure at all.

One great difference in attitude is our thinking in terms of borders around land and places. The First Americans thought more in terms of centers out from which their lands or territories extended with only scattered land marks to indicate passage from one tribe's area to another. Rivers, valleys, and natural passes, or barriers, were of major importance. A typical tribal domain would be a river bank, or section of a river's banks, plus extensions up the smaller tributaries to head waters in surrounding hills or mountains. Any inaccessible forest or mountain country involved held no interest. "Who goes there anyway?"

Boundary points were often natural features on a trail. A tree might mark entrance into another tribe's hunting grounds.

All this makes it difficult for anthropologists mapping divisions of tribes because our ideas call for boundary lines which were undreamed of by the actual Indians.

Necessity created some measures of quantity and value, but they did not tend to become fixed. The commercial and wealth minded Northwest Coast tribes agreed on various scales of values; so many woodpecker scalps equaled so many other pelts, and it took certain quantities of this and that to buy a canoe. But this was a barter system which typically varied in time and place for similar sets of values.

Time is popularly believed to have been measured by moons, but of course, this was not much good where the moon couldn't be seen over a considerable period of time. The actual system was based on certain natural events. A definite change in weather, appearance of certain birds, animals, or fish, meant such and such a time, which memory knew would be followed by some other "time".

Incidentally, day and night times, as we know them, had little or no meaning in the Arctic. There is an old saying: "What's time to an Eskimo?"

One of the nearest to white measurements was used by the Northwest California Indians who set value on dentalia shells by rather small degrees of length. As an aid to measure a string of these money beads, marks were tattooed on Indians' wrists.

In spite of lack of inches or centi-

meters, however, the aboriginal Americans had pretty keen eyes for comparisons of a dimensional nature. It was common for Plains Indian squaws to look at feet and make moccasins to fit them. Many games called for skill in judging distance and motion to pretty exact degrees.

Count was made for smaller numbers. A robe record would say 18 went on a foray; 4 were killed; 6 enemies were slain; and 10 horses stolen. But for larger numbers simple devices of such figures as a cluster of horse hoof prints, deer heads above many legs, etc., indicated a vague large count.

A curiosity of Eskimo mapping was the use of a silhouette of a shoreline to "map" a stretch of coast. For folks who hunted a great deal off shore in boats this was a

PRE-COLUMBIAN MEASUREMENT

By CHARLES MILES

rather practical method. As previously noted, inland tribes mapped by streams and could produce excellent basic waterway maps of their own or adjacent tribal lands.

While this all seems rather "primitive" and simple it must be remembered that a lot of our measurements are still derived from similar crude conceptions. The inch, foot, and yard, for example, are really primitive measures, and it is common for someone to "pace off" a distance, measuring by his individual feet and stride.

It would be interesting if some professional anthropologist were to take time out from complexes, horizons, phases, and other professional lingo and compile an aboriginal American book of mathematics; North American that is. The Mayans got to be so good that at times their very real mathematics were ahead of the simple stuff used by our Anglo-Saxon and "Nordic" ancestors, and their cousins of North America.

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RIVER BASIN SURVEY OF THE CHATTAHOOCHEE RIVER

Five thousand years of buried history are represented in the lower valley of the Chattahoochee River of Alabama and Georgia, which soon will be inundated by a group of dam-created reservoirs.

This is indicated in a preliminary survey by archaeologists of the River Basin Surveys — joint project of the Smithsonian Institution, National Park Service, and Corps of Engineers — to explore sites of archaeological and historic significance which will be flooded in extensive dam building plans.

Largest of the areas to be inundated will be the Walter F. George Basin, named for the late senior senator from Georgia. The survey revealed 117 sites in Georgia and 90 on the Alabama side of the Chattahoochee, and they are to be explored more thoroughly — the most worthwhile with extensive excavations — before the Army engineers complete their work.

These sites range from simple Indian village locations to areas containing remains of several different cultures, and from single mounds in which Indians buried their dead to

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multiple groups of mounds surrounding ceremonial plazas. There also are two historic sites of considerable importance. One is the Spanish fort of Appalachicola, dating from 1689 to 1691, and the other the historic Creek Indian town of Roanoke, which was occupied by white settlers and then attacked and burned by the Indians in 1736. The fort will lie just outside the pool area, but, because the exact dates of its occupancy are known, it will be tested as it should provide an important check point in working out the chronology of the area. The remains of Roanoke also will be helpful in that respect and should be quite productive of archaeological specimens. Plans are being made during excavations.

The Indian sites in the Walter F. George Basin dated from about 4,000 B. C. to relatively late Creek villages of the period from 1675 to 1836. These latter present the possibility of a specific identification of sites from ethnohistorical and other documentary evidence.

Two other Chattahoochee valley dams are also under construction—the Columbia dam, which is another project of the Army engineers, and the Oliver dam of the Georgia Power Co. The basins to be flooded by these reservoirs are an integral part of the picture and must be studied in conjunction with the Walter F. George Basin. Work is just beginning at the Columbia dam, while the Oliver dam is virtually completed and will be closed in April. Two River Basin Surveys parties will start excavations at the Columbia dam site in February. Complete coverage of that Basin was not possible in the preliminary survey, but 14 sites were located. One, a major mound probably dating from about 300 years before Columbus, already is half destroyed by the river and will be the scene of operations of one of the field parties. The University of

Georgia is cooperating in the salvage program and since last fall has been testing a series of sites in the Oliver Basin. Much useful information has been obtained. The work there has been supported by a grant from the Georgia Power Co.

Only sporadic archaeological work has been done in the Chattahoochee area in the past, and an extensive program of excavations is indicated. In addition to the University of Georgia, Alabama and Florida institutions probably will cooperate with the Smithsonian Institution and the National Park Service in the salvage program.

—o—

According to a United Press report from Anna, Ill., evidence of Indian houses, possibly built as early as 2000 B.C. has been uncovered near that town.

The discovery was by James E. Gillihan of Mount Carmel, Southern Illinois University archaeologist at Carbondale.

Gillihan said the houses were built by the archaic Indians whose culture extended from 9000 to 2000 B.C. He said it was the first evidence of archaic Indian homes in the Midwest, although finds have been uncovered in Massachusetts and Texas.

The discovery site is in the path of a highway construction project that will be built through southern Illinois.

Evidence of the Indian life consists of earth molds that once contained posts for house supports. Scientific tests on charcoal found in the molds are expected to verify the age tentatively dated through arrow and spearheads and stone blades found at the site.

INDIAN RELICS WANTED

ARROWHEADS, Spears, pipes, ceremonials, bought by piece or collection.—Harry Magaw, 1513 Ohio Ave., McKeesport, Pa. o124201

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WANTED: Indian steel and brass tomahawks, Bowie knives, Indian rifles, scalping knives.—Robert Abels, 860 Lexington Ave., New York 21, N. Y. ap120821

SMALL INDIANA MUSEUM wants Indian relics. — Chalmers Lynch, curator, 2163 Morgan, Evansville, Ind. je12238

WILL BUY: Effigy pipes, effigy pottery. Cherokee pipes - effigy or plain, engraved shell gorgets. Spiro mound material. Pay top for fine pieces.—Byron Knoblock 2016 Jersey St., Quincy, Ill. o6829

MUSEUM NEEDS Mississippi Valley prehistoric specimens mainly tools of stone and copper. Also wholesale lots of arrowheads. Material must be authentic, good condition, and priced right. Could use other items found in Michigan. — Dan Haskins, 121 Calumet Ave., Calumet, Mich. ja120652

NORTHWEST COAST INDIAN ITEMS — masks, carvings, curios.—Gene Zema, 200 East Boston, Seattle, Wash. s3422

Senator George Drach (R. Springfield, Ill.) has introduced a bill which would require Indian relic diggers to obtain an annual \$25 license to investigate subterranean areas. Explorers, amateur archaeologists and collectors would have to specify where they plan to dig and what they hope to find. If the excavators uncover anything of importance, they would have to give the state a chance to claim it. The bill further suggests that applicants for a license may have to take a written examination covering general knowledge of American archaeology in the Middle West.

It is pointed out that the purpose of such a bill would be to give the state first claim on prehistoric or other relics dug up by archaeologists, anthropologists, geologists and hunters of Indian arrowheads, and ancient burial grounds.

INDIAN RELICS FOR SALE

Indian Relics — large list, 3c — Grutzmacher, Mukwonago, Wis. o12887

BANNER-STONES of the North American Indians. Contents 600 pages, 1650 specimens shown. Popular edition, \$12; First edition \$15.—Byron Knoblock, 2016 Jersey St., Quincy, Ill. o6228

INDIAN RELICS. Large collection. fine to rare ceremonials, no lists.—Albin A. Elchert, New Riegel, Ohio. s126351

AXES, bannerstones, celts, pendants, pipes, pestles, spears, tomahawks, 100 ancient arrowheads, \$15; 10 common, \$1; others 15c - 75c. Stamp for list. C. Lynch, 2163 Morgan Ave., Evansville, Ind. je128217

BIRD STONES, Banners, Gouges, etc. — Albin A. Elchert, New Riegel, Ohio. je126501

FOR SALE: Yakima beadwork, baskets, buckskin, relics; catalog 10c. — The Museum Shop, Mabton, Wash. d12698

SPEAR, drill, scraper \$1. 5 arrowheads, celt, spear, awl, drill, scraper \$5, axe \$3. 15 beads \$1. — Palmer, 435 Washington Road, McKeesport, Pa. f12741

POMO MINIATURE BASKETS \$115. Nest of three; Catalinite pipe \$65; Iroquois Papoose Board \$125; Potawatomi Lacrosse Stick \$35; Varaguan Panama Gold Eagle 2 15/16" x 3 3/4" \$600; also disk 3 3/4" \$250. All guaranteed museum artifacts. — Prof. Wm. B. Newell, 4014 So. Renelle Dr., Tampa 11, Florida. o3407

INDIAN RELICS. String two feet long of old Indian milk colored trade beads dug from mound, \$2.25. 10 common grade arrowheads, \$1.25. 4 good nice bird-points, \$1.10. List 8c. — L. W. Dudgeon, Cane Valley, Ky. o3065

ARROWHEADS. Genuine 5 for \$1 postpaid.—Dinosaur, Box 370, Schenectady, New York. au1001

SITTING BULL. Autographed portrait photo and three stereos with wives and children taken in 1882. \$1 postpaid. — The 'Traders' Horn, 129 E. 37th, Erie, Penna. au1002

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ART OF THE ANCIENT MAYA

REVEALING GREAT PRE-COLUMBIAN CIVILIZATION IN CENTRAL AMERICA



Molded and painted pottery effigy whistle from Nebaj, Guatemala, Atlantic Slope, Late Classic, A.D. 600-900. (Lent by the National Museum, Guatemala City)

The ART OF THE ANCIENT MAYA exhibit was held at the M. H. de Young Memorial Museum, San Francisco from May 17 to June 17.

The exhibition was made possible by the loan of more than 50 objects in the collection of the National Museum of Guatemala—the first great loan of its national antiquities ever made by that country—and the results of recent excavations conducted by the University of Pennsylvania in cooperation with the Guatemalan Government.

The exhibition contained more than 100 examples of Mayan Art dating between 1500 B.C. and 1500 A.D., from Guatemala and from United States Museums and private collections.

The exhibition is the first to clarify the accomplishments of the Maya as distinct from the Aztec, Toltec, and other American Indian cultures of Mexico and Central America and it documents the rise and decline of a high pre-Columbian civilization that

used Hieroglyphs, an extremely accurate calendar and the complicated mathematical computations of astronomy.

The original works of art consisting of sculpture in stone and terra cotta, decorated pottery, carved jade and other materials were displayed against a background of giant-size photographs which showed the great archaeological sites, monuments and architectural complexes as they exist today in the highlands of Guatemala, and the lowland jungles of Guatemala, Honduras and Yucatan in Mexico.

One of the most impressive works in the exhibition was a six foot tall stela or stone shaft such as were carved and set up by the Maya to mark certain time intervals or to record astronomical data. Uncovered in 1958 it weighs more than 1800 pounds and dates about 500 B.C., according to Guatemala and University of Pennsylvania experts who describe it as the finest example of early Maya stone sculpture yet discovered. It depicts in low relief a priest or other dignitary wearing an elaborate mask headdress and carrying a baton and a flint on a handle.

Polychrome pottery, carved jades, chipped and incised obsidian carved shells and terra cotta figurines reveal the variety and the high achievement of the arts of the Maya, especially during their heyday—the classical stage—from about 300 B.C. to 900 A.D.

The Maya did not use metal tools. Their creations, enormous as in their temple structures and religious sculptures, and minute as in their personal

ornaments and votive objects were done by hand with stone and wooden tools, or in the case of the smaller pieces with string and stone.

Painting in the exhibition is confined to fine examples of painting pottery, and to copies of the famed murals of about 800 A.D. found at the site of Bonampak in Chiapas, Mexico, depicting Mayan ceremonies. The copies have been painted in quarter scale by Mr. Antonio Tejeda Fonseca, artist and director of the National Museum of Guatemala.

Photographs in the exhibition reveal that the Mayas produced an architecture that ranks high in human achievement. Temples such as those recently uncovered at the Tikal ruins in the southern lowlands sometimes attained a height equivalent to a 20 story office building.

Among the museums contributing to the exhibition in addition to Guatemala's National Museum are: the Museum of Primitive Art, New York; Yale University; the Middle American Research Institute of Tulane University, and the University of Pennsylvania.

A handsome illustrated volume catalogs the exhibition, a book which should serve as a standard text for many years according to Dr. Edgar P. Richardson, Director of the Detroit Institute of Arts which issued it.

The exhibition has been shown in two eastern museums, the University Museum in Philadelphia, and the Detroit Institute of Arts, and came to San Francisco from the William Rockhill Nelson Gallery in Kansas City.



Tripod pottery plate. This fine example of Maya free-hand polychrome design was ceremonially "killed" before being placed as an offering in a burial. Diameter 14". Uaxactun, Guatemala, Southern Lowlands, Late Classic, A.D. 600-675. (Lent by the National Museum, Guatemala City)

POST CARDS

Conducted by LOUISE COLLINS

Cape Cod is a very large and important part of Massachusetts, especially so, post card wise. The villages and towns are well known—Chatham, Brewster, Sagamore, Sandwich, Hyannis, Truro, Provincetown, Harwich, Falmouth, Woods Hole, Yarmouth, etc.

The Cape is bounded on the north by Cape Cod Bay, on the east by the Atlantic Ocean, by Nantucket Sound on the south, by Buzzards Bay on the west. And the circuit is completed on the north again by the Cape Cod Canal which takes us back to the bay.

It is shaped like an arm and a hand, bent at the elbow, and all fitted to show the muscles. Provincetown is right out on the fist.

A good map card shows the entire Cape with Route 6, Route 132, and Route 28, and all the connecting roads marked. This is a white-bordered C. T. card of the '30's. Several interesting cards show the Sand Dunes of Cape Cod.

These marvelous Dunes are beat into all shapes by the heavy surf,

and by storms which shift and change them. The Dunes are fascinating to artists who come there in colonies. In our collection, one of these Cape Cod Dunes cards was our very first view received from Massachusetts.

A Cape Cod poem card is interesting:

"Cape Cod calls you, come and see it
Age and youth here find delight
Pearly sands and peaceful meadow
Earth and sky for all alike.

Cape Cod calls you, so be ready
Only those who come and see
Drink the cup of nature's treasures
Waiting there for you and me."

General cards from Cape Cod include beautiful views looking out over the ocean—kodachromes of sunsets out over the bay, a freighter washed up on the beach and being beat by a heavy surf, and the highlands of Cape Cod over the Atlantic. There are views of artists at work on the Cape.

We have old and new views of

artists at work. On the old views the artists have large hats tied on with large veils, and are completely covered in smocks or large aprons.

On the new views the women have shorts and midriffs, the men have trunks and maybe T shirts. Many are bare headed, and the proportion of men is greater than on the old views. In each case the artists are doing one of their number, and not the scenery at all.

Cards of the Cape Cod houses are picturesque. The quaint old salt box type houses are completely covered in roses or surrounded by hollyhocks. Cranberry picking is the theme of a number of cards.

On the old cards, men, women, and children are picking by hand. The cranberries are being packed into kegs, and two men carry the kegs on a stretcher. On the new views young husky men are picking with some kind of a large basket-shaped scoop with one side like a carder or comb.

The scoops are emptied into crates

Massachusetts Post Cards

PART II

By LOUISE COLLINS

Cape Cod



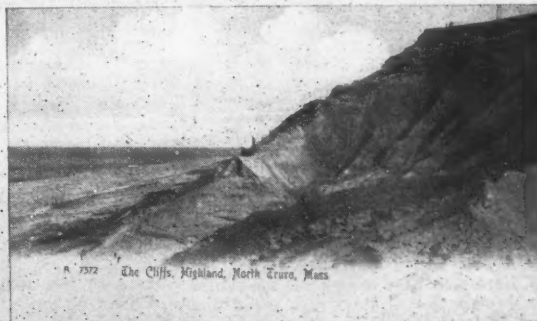
Children on the Beach, Provincetown, Mass.



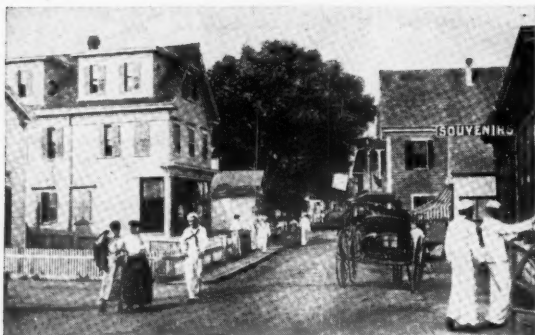
Drying Cranberries, Provincetown, Mass.



Looking East from Center M. E. Church, Provincetown, Mass.



The Cliffs, Highland, North Truro, Mass.



COMMERCIAL STREET, PROVINCETOWN, MASS.



Copyright 1911 by the Rotograph Co.

R. 8255 Old Steamboat Wharf, Provincetown, Mass.



Copyright 1911 by the Rotograph Co.

R. 8310 U. S. Life Saving Station, Race Point, Provincetown, Mass.



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R. 8318 U. S. Life Saving Station, Wood End, Provincetown, Mass.

and rolled out on a wheel-barrow. There are very old cards of haying with a two-wheeled cart, and there are cards of old Cape Cod fishermen, and of old-timers playing checkers.

Cape Cod Canal and the new Bourne Bridge are pictured on a number of views. This Canal cost \$12,000,000 back in the '30's. It is eight miles long and reduces by 60 miles the boat route from New York to Boston.

Cape Cod lighthouses, and Cape Cod mills are famous. There are at least four views of the Oldest Mill at Eastham. This Mill was first built up at Plymouth in the early 18th century. By the end of the century it was moved to its present location. It is still in working order and grinds meal.

Two views show the Old Windmill at Orleans which was used to grind corn, rye, and later, wheat for the farmers of the Cape. There were one or more mills at each town. Another interesting view is of the Old Windmill at West Harwich on what is called Old Mill Point.

One of the earliest Cape Cod cards to join our collection was from the Beach Club at Centerville on Cape Cod. A beautiful set of hand-painted Albertype cards are from Chatham. There are pictures of the Roseway, a long winding street with borders of roses, beautiful homes covered with roses, and wooden fences and rustic arbors at every entrance.

There are also views of the Mill-pond and the Cottages. View from the Mill, and Dill Street at the Sea. There are two very picturesque views

of the Fishing shacks at the Mill-pond and on Oyster River, and a view of the Eastward Ho Golf Club and Links at Chatham.

We have three beautiful views of the beautiful Inn called The Pines, at Cotuit. The evergreens on the lawn are very luxurious. There is also an old blue and white print of an aerial view of Oyster Harbor including Cotuit.

Old and new views show Craigs-ville Beach. Like all beaches it seems a little less exclusive now than it was when the older view was made.

The Cape Playhouse at Dennis, a summer stock theater made in an old meeting house, is famous for the actresses and actors it has started on the road to fame. Among them are: Robert Montgomery, Henry Fonda, and Bette Davis.

From Falmouth is a view of the Seamen's Memorial Boulder, which is topped with a large anchor. There is the view of an old wooden Town hall, the Green, and the Congrega-tional Church, the Cottages at Menan-hant, and the Falmouth Historical So-ciety housed in a building of Rev-olutionary war vintage. And new ko-dachromes show ultra modern views of the large swimming pool of the Cape Codder and Beach Club.

From Hyannis we have State Nor-mal School views on old Rotograph cards, and views on modern cards of the War Memorial Park Square, and the Cape Cod Music Circus. Fishing boats in the Harbor at Orleans are interesting on cards as well as in fact.

Provincetown is the largest and

farthest out on the tip of all the Cape Cod towns. It is often called America's most unique town. Views include very old ones published by the Provincetown Advocate, and the Metropolitan News Co.

Some of them are: Harbor Front; Looking East from Center M.E. Church; Street Scene; Drying Cod-fish. Later views from the Advocate include: Town Hall; Wharf from Town Hill; the Gifford House; another view of the Town Hall and the Railroad Wharf; and a view of Prov-incetown children on the Beach.

Detroit cards show the Harbor from Town Hill and sailboats in a regatta. Lovely old Rotograph cards show Old House on Tremont Street; the East End; U.S. Life Saving Sta-tion, Wood End; U.S. Life Station, Race Point; Street Scene; Drying Codfish; Commercial Street (two dif-ferent views); View from the Har-bor; Old Steamboat Wharf; and the Harbor from Town Hill.

More modern cards show Looking East from Pilgrim Monument; the Oldest House; Hollyhock Lane; and the Town Crier who, with bell and sheaf of news items and announce-ments, cries through the streets in the old manner.

Other cards show tourists landing on Steamboat Pier; the Race Point Coast Guard Station; and many fish-ing boats. Monument Beach was popu-lar at the turn of the century as shown on old Rotograph views of the Harbor and the Village. Poppones-set Beach and Inn have modern colored views.

Old Sandwich cards show the Old

Glass-works. More modern ones show beautiful homes, church spires above the tree tops, lovely waterways, and cottages in South Sandwich by the Pond.

Another group of old Rotograph cards shows the Cliffs and barren rocky Heights of North Truro. There are wooden steps leading up to the Observation Point; the U.S. Wireless station on the Cliffs; and the Bluffs at Highland Light.

Wychmere Harbor is a beautiful place with large hotels, and a basin filled with fishing and pleasure craft. Woods Hole cards show Hotel Breakwater; Little Harbor; Frog Rock; the Waterfront; U.S. Fish Commission; and the Marine Biological Laboratory Building.

CHARLESTOWN

Charlestown, Mass., has many views of historical places—especially many views of Bunker Hill, and the well-known Bunker Hill Monument. This monument is much like the Washington Monument, only about half as large or high.

Bunker Hill Monument was begun in 1825 and finished in 1843. Lafayette laid the corner stone and Daniel

Webster spoke at the ceremony. Cards of Bunker Hill Monument in our collection were issued by Reichner Bros., Arthur Capper, Detroit, Rotograph, United Art Co., Souvenir, and New England News Co.

Very old fashioned cards show the old schools of Charlestown. That was in the days when a school was built five stories high on a city corner—an ugly, plain building with the gym in the basement, and no grounds. We have views of the Frothingham School, and Warren School. Several views show the Sullivan Square Terminal of the Elevated Railway.

There are several good views of the Colonel William Prescott Monument. General Prescott was in charge at the battle of Bunker Hill.

CONCORD

Of course there are many lovely cards from Concord. Many people have these as well as those of Lexington, Charlestown, Cambridge, etc., filed with their cards of Boston. We have many of ours filed with literary and historical persons, especially with Paul Revere.

There are lovely old Detroit cards of the Concord River from the North Bridge, the Bridge, and the Minute Man from the Bridge. Sepia type cards, published for O. G. Seeley of Lexington, picture the Minute Men Monument, also the Old North Bridge from the Concord River.

Very similar cards made for Mrs. G. N. Tanner view the North Bridge; Grave of British Soldiers at the Battle Ground; the Statue of the Minute Man, which marks the stand of the Patriots on the 19th of April, 1775; and the Battle Monument, with the Bridge and Statue in the background.

Another similar view made for C. B. Webster shows the Bridge from a boat in the River. There are many other views on cards, both old and new, of the Old North Bridge, Battle Monument, and the Minute Man, also the Tablet of Concord Fight, and the Grave of British Soldiers.

Other Concord views: First Parish Church, Colonial Inn, Middlesex School, Eliot House, and Free Public Library. Especially interesting cards show the School of Philosophy over which Bronson Alcott, Louisa's father, was the master.

Also shown are the homes of Emerson, Alcott, and Thoreau. Some of these are low number, Chisholm cards. There are several views of the Old Wright Tavern, headquarters for the British officers on April 19, 1775.

The rock boulder made into a monument to the Line of the Minute Men is popular on cards. They range from Detroit, Chisholm Bros., Seeley, Tanner, Metropolitan, Meriden Gravure, Colour Picture, to some unlabeled.

Captain Parker Monument—somewhat similar to the Minute Man—is quite interesting. Captain Parker was the captain of the Minute Men. His monument was unveiled on April 19, (Continued on page 123)

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| 5—Seminole Indians | 25c |

LOUISE COLLINS

Box 228 — Tice, Florida 32911

POST CARDS WANTED

WANTED: Santa Claus cards pub. before 1910. — Connecticut Antiques, Pomfret Center, Conn. au12867

WANTED: Old view and cigarette cards. Old Xmas seals, stamped envelopes, auto and gun catalogs. Before 1917 only. Also Civil War material and small firearms. — Atlas Stamp Shop, Westmont, Ill. s3084

WANTED: Older Postcards relating in any way to Boy or Girl Scout laws, encampments, activities, pictures, etc. — Klein, 2368 Sequoyah Dr., Atlanta 5, Ga. au1291

POST CARDS FOR SALE

WILL SWAP 150 lot post cards for each silver dollar sent me. Send well wrapped and insured, please. — Jean Heider, 6701 North Campbell Ave., Chicago 45, Ill. n6468

OREGON CENTENNIAL, many new Oregon-Washington views. Stamped envelope brings lists. — Ernest Cooper, 4522 NE 34th, Portland 11, Ore. n6806

UNUSED LOTS, 25, \$1. U.O. Scenic Kodachromes; Old Greetings; Children; Wants Filled - View, Cigaret, Advertising Cards, Paper Americana. — Jaycee Page, 218 Franklin, Cambridge, Mass. o3483

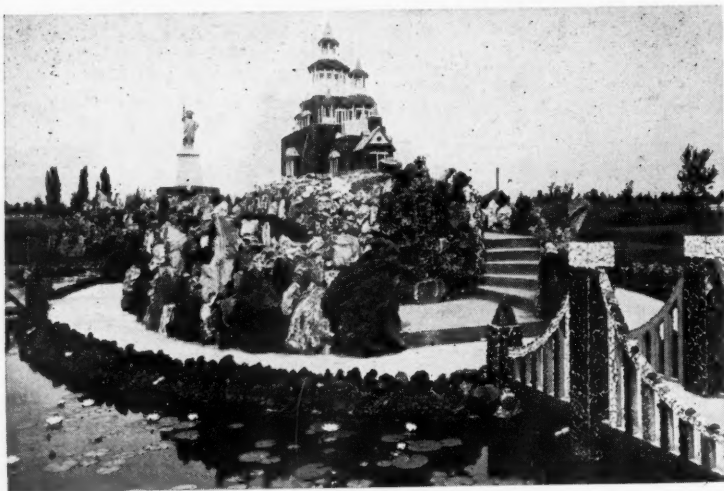
OUTSTANDING COLLECTION of post cards for sale. Includes all categories wanted by collectors such as Christmas, Easter, Valentine, Views, Fancy, Leather, Mechanical, etc. Send wants to —J. C. Thier, 343 Starin Ave., Buffalo 16, N.Y. au1832

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GEMS and MINERALS



Petersen's Rock Garden between Bend and Redmond, Ore.

—Photograph by Sawyers

PETERSEN'S ROCK GARDEN

By H. DOUGLAS BROWN

GEMS AND MINERALS FOR SALE

ULTRAVIOLET lamps, equipment, accessories for mineralogists, prospectors, hobbyists. Free literature. — Radiant Manufacturers, Cambria Heights 11, N. Y. Jly12698

FROM INDIA, rough and cut gems. Rough gems in star rubies, black and purple star sapphires, blue sapphires, rubies, moonstones in assorted colors, aquamarines, opals, purple and red garnets, blue iolite, orange colored sun stones, enstatite, bloodstones, pink and green moss agates, aventurines, carnelian agates, black onyx, assorted colors spinels, lapis lazuli, jaspers, amethysts, citrine topazes; can be supplied in orders of \$25 or over. Cut gem stones: star sapphires, star rubies, chrysoberyl cat's-eyes, rubies, emeralds, blue sapphires, golden sapphires, deep blue aquamarines, faceted chrysoberyls, peridots, assorted colors spinels, yellow-green beryls, garnets, zircons, big size moonstones in assorted colors, opals, sun stones, blue iolites, black star sapphires, amethysts, golden citrine topaz, etc., etc. can be supplied in order of \$25 or over. State preference. Satisfaction guaranteed. Firm established in gem business for over 60 years. — Pitamberdass Mohanlal & Sons, 4, Mandlik Road, Fort, Bombay 1, India. d122517

FOSSILS FOR SALE

BEAUTIFUL colored Arizona agatized petrified wood, \$1 a pound less than 11 pounds; 50c pound 11 to 49 pounds; 25c pound 50 pounds or over. Transportation extra. — The Pink House, Winslow, Ariz. au3215

When this dream was born the site would have been considered a thousand miles from no-where. The area was known as "scab-land." Rocky basalt with only once in a while small, fractional-acre bits of tillable land, the area is east of the Chain of Lakes described in former issues of HOBBIES. It lies in south central Oregon just east of the Sisters Peaks.

Back in the early "twenties," old "Daddy Petersen" wondered what to do with a barren piece of "scab-land" he had then inherited. It was real desert, lying as it did just east of the Oregon Cascades. Water? There just wasn't any. But back towards the hills, streams came off the perpetual glaciers on the Sisters.

With other settlers, Petersen suggested they dig ditches or canals and divert some of this snow water towards their parched area. This was not very successful. However, they did later channel water from the Deschutes River south of Bend, Oregon, and this irrigates great sections of an otherwise barren land.

Now, the Dad Petersen dream. He was absorbed by the variety of quartz minerals found in the lavas of the district. There were rose quartz, agate in great variety, quartz crystals, petrified woods, jaspers, and a profusion of inter-mixed varieties.

The lava itself was of many colors, and east of Bend, just south of his "gardens," there was "Glass Butte" which is largely obsidian. The volcanic glass of this region has many varieties: golden sheen, mahogany, mahogany and black, laminated, silver sheen, jet, rainbow, just to name a few.

In the Caves (and south of Bend lie Oregon's Lava Caves). Mr. Petersen found limy stalactitic formations. In the vugs of the basalts, he found drusy quartz. In the washes, and on occasions in ledges, he found agate, some of which is very good moss agate.

In one area he found where the quartz has taken a peculiar winged appearance, since known as Angel Wing quartz. In other areas, some of which no one has ever relocated, he found fine quartz crystal groups. Some of these are as much as two feet across.

To this variety of showy minerals, he added the host of volcanic glass types, and this became his stock of materials for his project. Next he got the water to his ground, making miniature lakes and canals. His first project was a small lake with an island, which you see pictured. The dark rock is the basalt of the area. The lighter, the quartz types and some of the snowy quartz is purest silica.

Panels of the bridge are of varied, colored rock. The central tower of his bridge is inlaid with agate, and other gemmy type rock. Shiny obsidian is everywhere evident. Crystal clusters are in great numbers and types.

The canals run about in interesting lanes, with his artistic rock work throughout. There are water wheels, small people in boats, curious castles, and actually an unending variety of interesting scenes, all done with rock.

As pictured, he planted water-lilies in the lakes, and gardened all the surrounding grounds. He finally built a small museum where interesting minerals, gems, and artifacts were displayed. In an underground display room, he sold souvenirs and minerals.

The writer had the privilege of showing him an ultra-violet light and its effect on some minerals. He at once invested in one and made a fluorescent display in the underground shop. All this was done by one man alone. The area pictured is possibly, but one-tenth of the whole "Gardens;" and all was done by donations.

Mr. Petersen didn't want to have a complete loss operating his business, so he put a small sign out in the front driveway which read: "Suggested Donation, 10¢." Many people put their dimes in on arrival, but many did not. However, most all who visited his "Gardens," when they left, added something. A good many dropped in a dollar.

Thus was created out of a barren desert plot, one of the really wonderful attractions of the West. When you are in Oregon, try route U.S. 97, just north of Bend, and south of Madras, see Redmond. Also signs on 97 direct you to the "Gardens." You will be amazed and rewarded.

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BACK NUMBER MAGAZINES

OLD MAGAZINES AND THEIR ADVERTISEMENTS

If you are looking for the origin
or beginning of some particular col-
lector's item, try studying old maga-
zines. For instance, the Youth's Com-
panion for October 29, 1891, tells
about its "Home Ideal Magic Lan-
tern."

The magazine advertised it as fol-
lows: "The possession of this Magic
Lantern in the home will prove a
delightful means of recreation and
amusement. Views of foreign lands,
educational slides, portraits of emi-
nent people, and comic and laugh-
able scenes, suggest the pleasant eve-
nings in store for the boys and girls
who may obtain The Youth's Com-
panion Ideal Magic Lantern."

"For 25¢ additional we will send
with the Magic Lantern a Polyopti-
con Attachment. This will enable you
to cast on the screen the reflection
of any photograph, small engraving,
or some natural object. These are
quite interesting, but of course not
so brilliant as the direct light slides."

Of interest also is an advertisement
for the "Mechanical Plantation Sav-
ings Bank." It was advertised as be-
ing given for one new subscription
and 10¢ additional. Or if one wanted
to buy it outright, it could be had
for \$1 plus 20¢ postage. It is de-
scribed thus:

"This bank is a most amusing me-
chanical toy, besides being a safe
bank for holding the deposits of the
young. It is made of sheet metal,
handsomely painted, and contains a
clock-work and fan regulator. The
instant a penny or nickel is pushed
through the opening of the bank the
clock-work brings into action a most
comical scene. It causes the banjo-
player to 'pick on de ole banjo,' while
the other figure dances a real 'break-
down' in perfect time and life-like
steps."

"When I consider what some
books have done for the world,
and what they are doing, how
they keep up our hope, awaken
new courage and faith, soothe
pain, give an ideal life to those
whose homes are cold and hard,
bind together distant ages and
foreign lands, create new worlds
of beauty, bring down truth from
heaven,—I give eternal bless-
ings for this gift, and pray that
we may use it aright, and abuse
it never.

"Thank God for books . . ."

James Freeman Clarke

WANTED

IVES, IVES-BLAKESLEE, Carpenter,
Kenton, Hubiey, N. N. Hill Brass Co.,
Gong Bell Manufacturing Co., Shepard
Hardware Co., J. & E. Stevens Co., and
Winkins. Especially want any catalogs
issued by these companies. See my large
ad in the Old Mechanical Banks Depart-
ment of this issue.—F. H. Griffith, Har-
ris Pump & Supply Co., Pittsburgh 3,
Pa. tfx

LONE EAGLE pulp magazine. Want
list supplied. — R. S. Benner, 207 Pearl
St., Blissfield, Mich. au12069

BUCK ROGERS COMICS from daily
and Sunday newspapers, 1929-1946; Buck
Rogers and Famous Funnies comic
books; Buck Rogers toys. — Eugene R.
Seger, 5707 Maxwell, Apt. 2, Detroit 13,
Michigan. au3084

WANTED: Vanity Fair and Vogue
magazine all years 1920 through 1929.
Also photographs celebrities the 1920's.—
L. B. Bridham, 718 W. Washington
Ave., Elmira, New York. s3614

WANTED: Cosmopolitan, American,
Good Housekeeping, Outdoor Life, St.
Nicholas, Red Book and Blue Book, from
1920 to 1937. — Floyd W. McBeth, 701
Meiba St., Dallas 8, Texas. au1802

WANTED: White Elephant, Sept., 1897.
Short Stories, Sept., 1898 and Jan., 1900.
Youth's Companion, Oct. 26, 1899. St.
Nicholas, Nov., 1904 through Oct., 1905.
Delineator, Dec., 1904 through Sept.,
1905. State condition and price. — Dick
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tfx

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volumes from 1900 to 1953. Miscellaneous
single copies from 1888 to 1918. — Ann
Heide, 1941 Balmoral, Chicago 40, Ill.
s3403

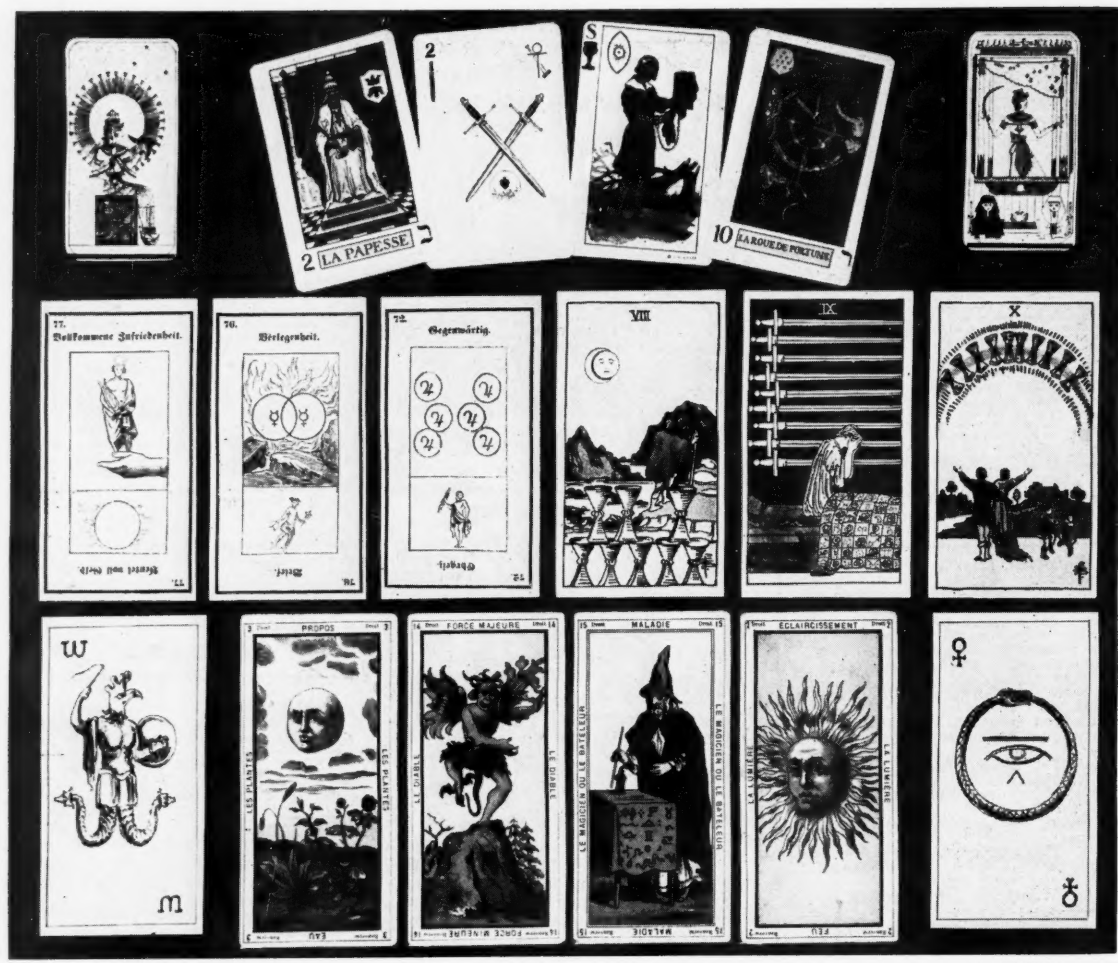
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1917, 53 issues; 1920-1929, 82 issues; 1930-
1939, 54 issues. Good condition. No du-
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British Annuals, 1902-1930. Some condi-
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Magazine, 12 issues. — Esther Payne,
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au1694

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ter, books and magazines, old, new, o.p.
sheet music, early pulps. We buy, sell,
and exchange. — Memory Shop, Box
365, Cooper Station, New York, N. Y.
GR. 3-2404. s3084

PLAYING CARDS

Conducted by DICK MARTIN



Magic and the Occult Arts

By DICK MARTIN

ILLUSTRATION

Top Row: The first and last cards are from an American tarot deck of semi-Egyptian design, issued in the 1930's. The center four are from another American deck, by Manly Hall, ca. 1929.

Center Row: The first three cards are from a German edition of Etteilla's tarots, ca. 1856. Hand-tinted copperplate engravings. The last three are from the deck designed by Pamela Smith in 1916.

Bottom Row: The first and last cards are from a recent American deck showing Alchemical and Hermetic symbols. The center four are from another Etteilla deck, French, chromolithographed ca. 1890.

—Author's collection

All through their history, playing cards have been viewed by various groups as being a questionable commodity, if not a downright dangerous one. At times they were even violently condemned as "instruments of the devil," and merely possessing them was a criminal offense. Even today many people denounce cards and card-playing as a sinful step toward ruin.

Only a part of this condemnation seems to have been concerned with the moral question of gambling; the cards themselves had a more sinister aspect. From the beginning, playing cards were supposed to possess awesome magical powers—more fre-

quently than not, connected with the Evil One.

Almost from their introduction, cards have been used for divination or "fortune-telling," and students of the occult sciences have continually tried to read into them a far deeper significance. Seers and sorcerers have frequently issued decks augmented with their own cabalistic designs. Alchemy, astrology, necromancy and secret "lost" religions—all have been connected with cards. Even the innocuous little fortune-telling games we see today are directly descended from the divining-cards of the old French seersess Mlle. Lenormand, which were frankly supposed

to be the product of witchcraft. Improbable as it seems in our enlightened day, curious decks are currently being issued by esoteric cults that hark back to medieval black magic.

As might be supposed, most of these bizarre offshoots have been tarots. Those curious ancestors of our modern decks have often been considered as surviving remnants of the occult mysteries of ancient Egypt. For five hundred years the strange about designs of the tarot deck have suggested supernatural doctrines, and many self-styled "authorities" claimed to have had the ancient mysteries revealed to them in all their original clarity and significance, issuing countless decks with "rectified" or "restored" symbols and meanings. Usually these were more peculiar than attractive—many were downright ugly—but some have been truly beautiful, and these make very desirable items in any card collection, both as handsome pieces of art and as interesting examples of the curious workings of men's minds.

One of these "reformists" was Etteilla, an eighteenth century French mystic (formerly a wig-maker named Alliette), who issued a pompous treatise on the mysteries of the tarot, together with several editions of his own "improved" cards, with added divinatory meanings of his own invention. He had studied the theories of Court de Gebelin, another eighteenth century mystic, and his cards were a judicious mixture of Gebelin's ideas, Egyptian and Roman theology and his own fancy—with a dash of alchemy, numerology and Aesop's fables. Confused and illogical as they were, Etteilla's tarots enjoyed great

vogue, and his designs were often striking and beautiful.

Another French student of the occult was Éliphas Lévi, who late in the nineteenth century issued a monumental work on the tarot mysteries, linking them with the old Hebrew Qabalah, the "lost" magical doctrines supposedly having been preserved down through the centuries in the guise of playing cards. In the 1890's a beautiful deck was issued by Oswald Wirth in Paris, based on this theory. Another handsome deck, along these lines, was published in the 1920's to accompany a treatise, "The Book of Thoth," by Manly Hall. One of the most artistic tarot decks of all is the one designed by the noted artist Pamela Coleman Smith in 1916, and issued by De Laurence in America and Ryder in England. Her beautiful drawings, picturing medieval knights and ladies and moonlit castles, give the cards an enigmatic, dreamlike quality.

There have been many American decks of a more bizarre nature. One, issued in Los Angeles some years ago,

showed the familiar atouts in Egyptian style, coupled with astrological significance. Another, known as the "Tibetan" tarot, was a strange mixture of fantastic and monstrous gods and symbols from every conceivable pantheon and culture in history. Still another showed the various objects of devil-worship.

And the claims issued by the cults and secret societies are often as fantastic as their cards. One of these, in an 1884 pamphlet, compared the 22 atout cards with esoteric "life-mystery keys." The writer stated that "it is known to adepts that the 22 keys should reach a total of 100, and persons who have reached a certain stage of lucidity have only to provide blank pasteboards of the required number and the missing designs will be furnished by superior intelligences." (!)

Truly, these mysterious "magic" cards are interesting additions to a collection; demonstrating, as they do, man's eternal preoccupation with the Unknown.

POST CARDS

(Continued from page 119)

1900. The Monroe Tavern, built in 1695, and the Wright Tavern, 1747, both used as headquarters, are like many other historic houses, well-marked with plaques and tablets.

The Old Belfry—the present one is a replica on the site of the original—is interesting. This Belfry was erected on a hill in 1761, then moved to the Common in 1767. The bell was rung to give the alarm on the 19th of April, 1775.

LEXINGTON

Lexington monuments are also well-known on post cards. We have a large number of views of the Hancock-Clark House—both exteriors and interiors. The interiors are very interesting, as they picture a museum of Colonial life. It was here, you remember, that John Hancock and Samuel Adams were sleeping when awakened by Paul Revere.

Other views include Old Stone Cannon, and Stone Pulpit. The Pulpit marks the site of the first three meeting houses in Lexington. On this same view are an elm tree planted by General Grant in 1875, and the first Normal School erected in America.

Massachusetts is really a post card state! More next time!

THE RHODE ISLAND POST CARD CLUB

The Rhode Island Post Card Club has just celebrated its first birthday and is proud of the progress it has made in 12 short months. At its organization meeting in May, 1958, it had 16 members. It now boasts a membership of 83 with new applications coming in all the time.

Dues are \$1.00 per year. Meetings are held the last Sunday of each month in the headquarters of the Au-

dubon Society in Providence, members coming from all over Rhode Island, and nearby Massachusetts, and Connecticut. Programs include talks by members on their collection specialties and all members bring displays for discussion.

A "Secret Category" contest took place at the anniversary meeting on May 24th. An exhibit of suitable cards was arranged in the Old Slater Mill Museum in Pawtucket, R. I., in connection with the program of a local historical society.

John Rose of Providence is the group's first president; Mrs. Edwin A. Patt of West Barrington, R. I., its secretary-treasurer, and Mrs. Yvonne Laffan of Lincoln, R. I., its recording secretary. A small publication is in the offing which will be known as the "What Cheer News."

When Roger Williams reached the shores of Narragansett Bay seeking religious asylum he was greeted by friendly Indians who called out, "What Cheer, Netop" (Welcome, Friend). So that name is appropriate for the mouthpiece of the first post card club in our tiny state.

KEYSTONE POST CARD CLUB

Many fine view cards were on exhibit at the May meeting of the Keystone Postcard Club of Philadelphia. Mrs. L. Schadeis' selection, "Springtime," was voted the best. Also receiving notice were Mr. Riley J. Salmon's "English Flowers and Gardens," and Mr. Mason's "1890 German Die Stamping Circa Cards." Harry Mason, temporary chairman of the club's 1959 General Exhibit and Bourse Committee, stated that the annual exhibit will take place in November, 1959.

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MINIATURIA



Miniature Indian Artifacts

By LOUIS CONCORDIA

This photograph represents my collection of miniature Indian artifacts, collected over a period of thirty years.

The basket in the upper right hand corner came from Yellowstone National Park. The three Pomo baskets on the left are covered with vivid colored feathers, to the right of the largest basket in this group is a thimble basket from Old Town, Me. The series of small baskets, in a diagonal formation, are from 1¼ inches to pinhead in size. The four smallest baskets are the size of grains of millet, yet they are perfectly made Indian baskets. These baskets came from Colorado, Utah, Arizona and the following cities in California — Palm Springs, Palm Canon, and Ukiah. Those with the lids are Pima baskets, the rest are

Pomo baskets. The basket upon the mirror, is covered with multi-colored beads. None of these fine and perfect baskets are made any more, it is almost a lost art.

Ancient Pomo women had need of baskets, for they made no pottery. They were among the "acorn" Indians who practically lived on the fruit of four or five species of oak.

The totem poles came from Alaska, Canada and the State of Washington.

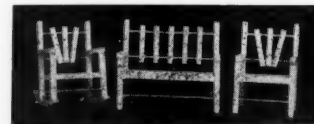
The moccasins with beads are Apache, Navajo and Peyote. Next to them are two pairs of Mukluk Eskimo boots; one pair is made of white fur, the other pair of black fur, and both pairs are perfect. They came from Dillingham, Bristol Bay, Alaska. The pair of snowshoes with their moccasins are also from Alaska.

The arrowheads came from differ-

ent parts of the Far West, the smallest arrowhead is about one-fourth of an inch in size.

Appropriately, I call this collection, Americana.

This collection of Indian Curios is only a very small section of my vast array of miniature objects.



Height 12", light wood finish

ROCKER	\$3.00 each
SETTEE	\$3.00 each
CHAIR	\$2.50 each

Plus 50c postage each.

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Makers of doll furniture and other wood miniatures to order.

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Chelsea,

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AUTOGRAPHS

(Continued from page 111)

the poem, and repeated it from memory to Governor Andrew, as the Governor himself told me. I have a copy of it made by the hand of Edgar Allan Poe."

The inspiration for the poem was Major Thomas Melville, one of the "Indians" at the Boston Tea Party of 1774 and "the last of the cocked hats" in the Boston of 1831 or 1832. Holmes had a penchant for writing out the fourth stanza:

"The mossy marbles rest
On the lips that he has prest
In their bloom,
And the names he loved to hear
Have been carved for many a year
On the tomb."

He also, as in the case of "The Chambered Nautilus," tended to write out the last stanza:

"And if I should live to be
The last leaf upon the tree
In the spring,
Let them smile, as I do now,
At the old forsaken bough
Where I cling."

Stanzas from "The Last Leaf" occur regularly in dealers' catalogs at prices ranging from \$10 to \$25. An autograph transcript of the complete poem, 4 pages, signed and dated, 1848, was sold at auction in 1951 for the sum of \$32. If sold today, it would certainly fetch a much higher price.

Holmes correspondence, both personal and professional, was extensive; and his letters, bursting with his usual vitality, and spiced with wit, are readily available on the autograph market. The prices vary from a social note at about \$2.50 to

\$25 for a letter with good contents.

An excerpt from one of his letters to Lowell reflects his varied interests. The letter occurs in John T. Morse's biography (Volume II, page 114). Holmes is writing from 296 Beacon Street on September 28, 1875:

"... I never go to any shows nowadays—formerly they were *autre chose*—but if I did go to any, cattleshow would be my favorite resort—especially in Spain, where I understand they have very fine ones. At our native exhibitions I have a wonderful liking for looking at prize pumpkins and squashes—great

fellows marked 100 lb., 120 lb., 127 lb. and so on—the rivalry excites me like a horse race..."

Oliver Wendell Holmes died on October 7, 1894. He had sung sad songs on the passing of his friends: Sumner, Longfellow, Lowell, Whittier, and Parkman. He himself had become a "Last Leaf" and none of his fellow poets survived to write an elegy for him.

Perhaps a contemporary poet will write some verses for the anniversary of the birth of America's most prolific "occasional" poet. In the meantime, collectors of his letters and poems keep his memory green.

CIRCUSIANA**Questions and Answers**

By DANA STEVENS

Q: Not long ago on a television show I saw a stone broken by a large hammer while being supported by a man's stomach. Do circuses ever do things like this?

A: There have been similar acts in circuses. Billy Wells was probably the most noted for having things broken over his head. Mr. Wells traveled with many circuses during his seventy years. He had a skull that was actually quite thick. Blocks of stone would be placed on his head and he would then allow a fellow performer to break the blocks with a sledge hammer. He seemingly suffered no ill effects.

Q: Was Buffalo Bill the rugged man that he was supposed to be? I've read that he was nothing but a sissy.

A: A lot of rubbish has been written about Buffalo Bill. Certainly he was many things to many men, but I doubt that anyone ever considered him a sissy, in the classic sense of this word. Those who thought him so may have gathered the impression from his voice which was very nasal. I think the facts of his life speak out against such an opinion.

Q: Who popularized the elephant as an attraction?

A: I think this honor must go to the American circus men. This country always has had a fondness for elephants, and certainly American circuses always have had more and better trained elephant herds than any foreign show.

No dance step seems too difficult for them to master—the waltz, the jitterbug, the carioca, the rumba, or the polka. In addition, they do the Spanish walk, side walk, running walk, side trot, Spanish high trot, canter, side canter, single foot, and march.

Q: I think you've written about this before, but I'm still confused as

to what a "Hey Rube" is. Or is there such a term?

A: During the early days of circusdom it was frequently necessary for circus people to prepare themselves against the attacks of townspeople who often came to a circus just to cause trouble. As a result, a crude sort of organization for defense was brought about with the rallying cry of "Hey, Rube!" as the signal which meant that the *rubes* were causing trouble. It was the call for the show folk to grab tent stakes or whatever they could lay their hands on and drive the trouble-makers away.

Q: Are all the wild animals in a lion act pretty much alike?

A: I'm not quite certain what you mean by "pretty much alike." Animals are as different in their natures as men and women, a fact which Carl Hagenbeck was observant enough to first notice. Like humans there are good and bad lions, happy lions, lazy lions, stupid lions, and some that are treacherous and totally unreliable.

Q: Do lions and tigers like to perform in a circus?

A: Many animal trainers feel that training an animal to perform is one of the most merciful acts that can be done for an animal in captivity. It gives him a break in the monotony of captivity and also provides him with a chance for healthy exercise. Many trainers feel that such animals like to perform, and that they are just as susceptible to applause as a horse, a dog, or a man.

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MRS. MELVILLE, bareback circus rider for Ringling Bros. Circus. Want data, history, posters, anything relating to her career. Describe and price. — Charles Marston, 1006 S. Michigan Ave., Chicago 5, Ill. n6829

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Interpretation

Arms: Argent a fesse of four lozenges gules between two bars sable. Crest: A paschal lamb passant argent, staff and banner proper.

The above description of the shield of the RICHARDS Armorial Bearing is registered in the Roll of Arms, published by the New England Historical Genealogical Society, and is ascribed to Thomas Richards of Boston, Mass., 1630.

Translated into non-heraldic terms: A silver (argent) shield charged with four red (gules) lozenges (parallelograms with equal sides forming two acute and two obtuse angles) between two black (sable) bars. The bar is the diminutive of the fesse, and of the same form, containing one-fifth of the field.

Burke's *GENERAL ARMORY* ascribes the blazon: "Argent a fesse fusily gules between two barrulets sable" to the Richards family seated in East Bagborough, Co. Somerset. The bar, as stated above, is the diminutive of the fesse, and the barrulet is the diminutive of the bar. The fusil, representing a kind of spindle used in spinning, resembles the lozenge in shape, but is somewhat longer. The field (or charge), when divided by diagonal lines dexter and sinister so as to form fusils all over it, is denominated "fusily."

Eugene Zieber's *Heraldry in America* (1895) states this same shield, without the crest, was found on a Richards tomb in the First Church Burying Ground, Hartford, Conn., dated 1680.

The lozenge, like all other small square figures, denotes honesty and constancy, and was held to be a token of noble birth. The fusil and the lozenge both have the same meaning, and are symbols of wisdom. They are emblematical of verity, probity, constancy, and equity. The phrase "square dealings" arose from such symbols.

The fesse represents the military girdle of honour, and the bar has the same meaning, with this addition: "one who sets the bars of conscience, religion and honour against angry passions and evil temptations."

The paschal, or Holy Lamb, is a lamb passant argent carrying the banner of St. George. Wade's *Symbols of Heraldry* states this is the emblem of faith, being typical of the gentle-natured founder of the Christian Church, and is depicted carrying either a crossed staff or a banner of the cross of St. George, and with glory above its head. This kind of bearing "may well befit a brave, resolute spirit who undertakes a war in Christ's cause." "Passant" is the heraldic term for beasts in a walking position.

Silver signifies sincerity and peace; red, courage and magnanimity; sable, the fur lining of royal robes, constancy, and nobility.

The mantling, representing the scarf thrown over the helmet for protection, is always the main color of the shield, lined with the main metal.

For a long time the English origin of Thomas Richards of Dorchester (Boston) was unknown, and erroneous statements are incorporated in early works on the family. Banks' *Planters of the Commonwealth* contain the information that Thomas Richards came from Pitminster, Somerset, probably in 1630, with his wife Wealthian and five children.

The Pitminster parish records, being extant, record the fact that Thomas Richards, the son of Thomas, christened April 19, 1594, married Wealthian. Here also may be located the christening dates of his first five children: John, 1625; James, 1632; Mary, 1632; Anne, 1626; and Alice, 1629.

His five other children were named Thomas, Benjamin, Joseph, Hannah, and Samuel. The will of Thomas Richards was proved 1/28/1650-1, and his widow's will was proved 11/4/1679. In 1644 Thomas became a member of the Ancient and Honorable Artillery Company of Massachusetts.

Other ancestors of American Ri-

chards include Thomas, of Hartford, Conn., 1636-9. He died soon after his arrival and left his widow to bring up their five children: Mary, John, Thomas, Samuel, and Obadiah. Nathaniel Richards (born about 1604, died 1681-2) arrived on the Lion in Boston, Sept. 16, 1632. He adopted his second wife's four daughters and willed his property to his sons-in-law. He was a resident of Cambridge 1632-6; of Hartford, Conn. 1636-53; and possibly of Norwalk, Conn. 1653-87.

Samuel Richards came to this country as a soldier by voluntary enlistment in the time of Queen Anne's War, which closed in 1713. He was from Litchfield, Stafford County, and settled in Norwalk, Conn. 1714-61.

Charles Richards of Marblehead, 1728, was born on the banks of the Tweed, in Scotland. Edward Richards of Dedham, Mass. 1637-84, married Susanna Hunting. The *American Genealogist*, volume 24, details a suit over his will instigated by his sons-in-law Nathaniel Bullard and John Hersey against the two sons John and Nathaniel. The sons-in-law lost the suit, but the documents pertaining to the litigation serve to clear up genealogical errors found in earlier records compiled on this branch of Richards.

William Richards was in Plymouth, Mass., 1632-52, in New London, Conn. (probably) 1652-7; and in Dedham 1657-84. John of Plymouth 1632-52, was a member of the Ancient and Honorable Artillery Company of Massachusetts in 1644, and probably removed to New London, Conn., after 1652.

Three other early Richards settlers were Paul of Boston, 1667-80; Humphrey of Boston, 1695-1727; and John, 2d of Newbury 1694-99. John Richards later removed to Piscataqua, N. H. He married first Hannah Goodrich, and second Sarah Cheney.

The Richards were also early Virginia settlers and here they intermarried with the families of Bush, Taylor, Wilson, Elder, Cunningham, Mancar, Halls, Strothers, Lewis, and Iverson. The Rev. John Richards was born in Kent, England, and died in Virginia in 1735, his wife having predeceased him by ten years. His tomb at Ware Church, Gloucester, Va. is blazoned: Sable a chevron between three fleur-de-lis or.

The *Pennsylvania Magazine* (1899) gives the "Record of the Richards Family from an old Welsh Bible" and starts the line with Rowland Richards who "died the Eighth Day of

November in ye Year 1720 aged 60 years, 6 months and 8 days." He and his wife Catherine were residents of Tredyffrin Township, Chester County, Pa., in 1715.

Richard Richards located in Lynn, Mass., in 1633. He had at least one son, Edward, who was born in 1621 and he was the ancestor of many illustrious and worthy descendants. Edward died at Lynn in 1689-90, leaving three children: Deborah, William, and John (born about 1652).

Franklin Dewey Richards, son of Phineas, was seventh in descent from John, and ninth in descent from the emigrant Richard Richards. He was the first and organizing president of the Genealogical Society of Utah in 1894, and had served as Historian of the Church of Jesus Christ of Latter-day Saints. The first volume of the Utah Genealogical and Historical Magazine gives a fascinating account of his eventful life.

He was converted to "Mormonism" through the efforts of Brigham and Joseph Young who visited his town in 1836. (I became absorbed in the account of the afflictions and hardships of the Mormons, including the persecution and expulsion of the people from Missouri.) In 1848 Franklin Dewey Richards was captain of 50 wagons that started across the plains to Salt Lake City.

There are many distinct Richards Coat-of-Arms found in the heraldry books, and there are many distinct early American settlers of the name. Discretion is advised before connecting one with the other.

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Please enclose 25c for this service and 6c if you wish reply sent to you personally. No replies unless the query is answered by a reader.

Send your queries and watch for the replies from readers. Also co-operate with replies whenever possible. Do not expect professional service.

#1639 IVES. Info. wanted on ancestors of Willard Ives b. 1849. Issue: Chester (of Kansas City, Mo. 1922), Floyd, Charles, and Kathern. Corres. inv. Gladys Ives Cross, P.O. Box 238, Grass Valley, Calif.

#1640 ALLEN. Info. on daughters of Ira Allen, brother of Ethan Allen. Corres. inv. Mrs. C. C. Merritt, 88 N. Border Drive, Spring Hill, Ala.

#1641 SPRINGER. Want data ancestors, desc. Thomas Theodore Springer, prob. born Colorado ca. 1872; resided some time in Bland, N. Mex., about 1899-1905. Corres. inv. Mrs. Ernest Springer, 1223 Chestnut St., Hamilton, Ohio.

#1642 JOSEPH - HIGGINS. want ances. Jacob Joseph b. 1772 Va.; m. 1802 Rockingham Co. Va., Hannah Mary Higgins (b. 1784, Va., dau. William, d. 1802). Migrated to Pa., then to Liberty Twp., Fairfield Co., Ohio ca. 1815. Corres. inv. Margaret Hahn, R.R. 1, Monroeville, Ind.

#1643 DIETRICH-SHERIDAN (Shordan). Want ances. John Adam Diethrich, b. 1811 Bavaria; m. Elizabeth Sheridan/Shordan, b. 1815 Alsace-Lorraine. Migrated to Cambria Co., Pa. before 1835 where children were born. Corres. inv. See #1642.

#1644 BEATY - BALES. Info. wanted Rachel Beaty, dau. Edward; m. Alexander Bales. Son Jonathan Bales/Beals and wife buried in Lee Co., Va. ca. 1830. Corres. inv. Louise Bales Southwick, Waggoner, Ill.

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WANTED: Early Valentines, Confederate and Florida letters, 19th century United States and foreign envelopes. Civil War letters, historical material, broken bank notes, coins. Liberal prices paid. — Herbert Jenne, 645 Royal Plaza, Fort Lauderdale, Fla. o68801

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WILL EXCHANGE 25 match book covers, all different, for 50 of one kind. No used covers accepted, or exchanged. Send 25c for catalog giving exchange values so that you can increase your collection by trading your duplicates. Collectors match book covers, 100 different unused, \$1. 36 page catalog 25c. Matchbook cover album, \$3. — Charles Edelman, 1311-B, East 84, Cleveland 3, Ohio n60421

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(See page 109)

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"The song," he says, "possesses little pure beauty but it stands out prominently in the spring chorus. We are not attracted to the song as we are to the song of the rose-breasted grosbeaks by its syrupy sweetness, nor by the robin's cheerfulness . . . or the red-eyed vireo's almost endless singing, but by its vigor—a sort of robust manliness.

"Another feature of the song which attracts our interest is its infinite variety: no two orioles sing the same tune, but each bird, in the main, sticks to his own theme . . . It is one of the songs which, if you note it down, you must punctuate at the end with a period; the bird has said his say and stops; he is finished. The song clearly corresponds to a short sentence of half a dozen syllables or so. A point of difference between it and the songs which resemble it somewhat is that many of its single notes, often most of them, are inflected sharply downward, as the pitch of our voice falls in pronouncing the word 'yolk.'"

In its simplest form, Dr. Tyler says, the song consists of a short series of notes on the same pitch, like

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blasts from a tiny trumpet. The longer songs, with their changes in pitch and short pauses between the notes, often form rather pretty phrases, although somewhat jerky because the notes are not run together smoothly.

By and large, Dr. Tyler points out, the oriole is a bird of peace, but when imposed upon it can be a valiant fighter. It fits easily into the community of breeding birds, often building its nest in the same tree with a neighbor of quite a different family. As an informant observer wrote, however, it "does not hesitate to stick its enemies with its sharp beak—a weapon not to be despised. It does the fiercest battle with the Kingbird, and may be seen sometimes struggling in mid-air with the doughty adversary, until both birds fall to the ground breathless and exhausted. It sometimes succumbs, however, to the swarming numbers and extreme pugnacity of the 'English' Sparrow, and where the Sparrows become most numerous they often drive out the orioles."

But, continued the informant, "the oriole itself is not always guiltless . . . Occasionally it destroys other nests, either to get material for building its own, or out of pure mischief. Instances have been reported to me by trustworthy observers who have seen orioles in the act of destroying the nests or eggs of other birds; but such habits are probably exceptional."

On the whole, however, the oriole is one of the most beneficial of birds. Caterpillars constitute more than a third of its food, according to one observer. It is one of the birds that are not afraid of spiny or hairy caterpillars, and it has a good record against such pests as the fall webworm, the spiny elm caterpillar, and larvae of gipsy and brown-tail moths. Orioles have been known to destroy entirely local infestations of orchard tent caterpillars. Beetles, ants, parasitic wasps, grasshoppers, spiders, and snails also are eaten.

BLIND FISH

A bizarre blind fish, *Bathytrophops marionae*, from the depths of the Caribbean, now is being studied by ichthyologists at the Smithsonian Institution. They are working with the only two specimens of this curious creature of the great deeps—2,850 to 3,000 feet—now known, although the species may be fairly abundant in its dark habitat on the sea bottom. It was caught on an expedition of the U.S. Fish and Wildlife Service ship Oregon.

Bathytrophops lives in perpetual darkness, well below sea depths pene-

trated by sunlight. One explanation for its peculiarities is that it represents a type, only two species of which are known, which has gone lower and lower to escape competition and over the millenniums has lost some features characteristic of its group.

Says Dr. Giles W. Mead, Fish and Wildlife Service biologist who is working at the Smithsonian: "It is difficult to imagine a free-living fish more degenerate than the species of *Bathytrophops*. They are undoubtedly blind, for the eyes are vestigial, covered by skin and occasionally scales. None of the other sensory structures are notably enlarged. The teeth consist of broad, rugose grinding surfaces on most of the jaw and mouth bones.

"These fishes," says Dr. Mead, "cannot be active carnivores. Neither can they be filter feeders, for the gill rakers are reduced to rudiments. They may be carrion feeders although their relatively large size suggests nutritional requirements of some magnitude, and it seems unlikely that carcasses of sufficient size to warrant the large, grinding surfaces are numerous in their habitat. There is some likelihood," he says, "that they feed on small mollusks of the sea bottom."

This is the second known species of the *Bathytrophops* genus. The first was obtained from the bottom of the Arabian Sea at a depth of about 12,000 feet by the English John Murray Deep Sea Expedition about 25 years ago. Others of the same group since have been found at the bottom of the Indian Ocean east of Africa by the Danish Galathea Expedition.

The present find extends the range of the genus essentially around the world and also brings it into much shallower water.

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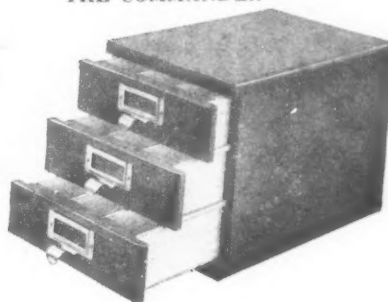
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